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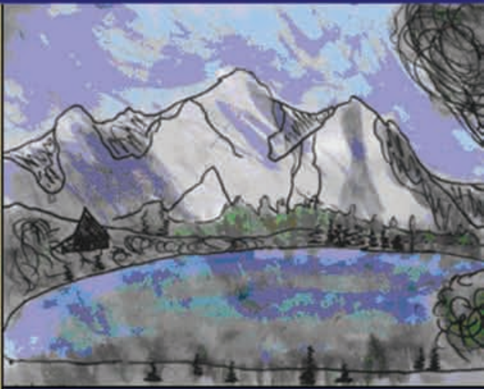
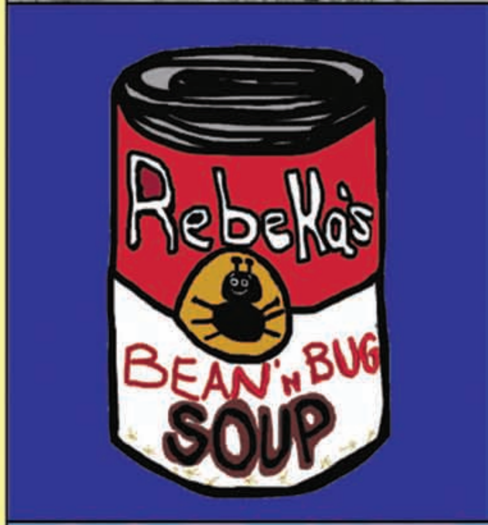
MaryAnn F. Kohl
Kim Solga

Great American Artists for kids

Hands-On Art Experiences in the Styles of Great American Masters

BRIGHT IDEAS FOR LEARNING





de kooning • demuth • diebenkorn • dine • disney • doolittle • frankenthaler • fuller • goldberg • haring • hicks • hofmann • hopper • indiana • james • jefferson • johns • kahn

Great American Artists *for kids*

Great Words from Great People

Just seeing this book is a thrill. It shows art at its fullest and liveliest and brings out and inspires the would-be artist in all of us! The spirit of creativity streams off its pages. What a gift the authors have given student and teacher, child and adult alike, and indeed art itself. Looking at the book makes me want to rush into the studio and paint!

Joseph Raffael
American artist

Among many other emphases, **Great American Artists for Kids** *focuses children on the delight of putting one color directly next to or on top of another color, as opposed to filling in black outlines which normally occur in conventional coloring books.*

Wolf Kahn
New York, NY
American artist

As a Museum Curator of Education who believes in making art, art history and artists come alive, it is rare to find such an amazing resource. Everything about **Great American Artists for Kids** *is a fun and very creative educational experience. I think this book is something every person, young and old, who values and is interested in art and creativity must have. I will be using this book for inspiration.*

Lucy Perera-Adams
Curator of Education
Harwood Museum of Art / Taos

Thank you for the opportunity to view your new book, **Great American Artists for Kids.** *What a wonderful learning tool for children and adults alike. Very well done!*

Carrie Rodamaker,
Programs Director,
Frank Lloyd Wright /
Taliesin Preservation Inc.
Spring Green, Wisconsin

Great American Artists for Kids *is an inspiration to those with no art history experience as well as seasoned educators looking for a new touch on open-ended art lessons for kids of all abilities. Every library, home, school, and museum will find it a valuable resource. Follow history while exploring hands-on art. The value of owning this book? Priceless!*

Diane Keen
K-12 Art Educator

Art is an essential element in the education of children, and this full-color book provides the inspiration that every teacher or parent needs to encourage young artists to create in a personal way. The range of American artists and techniques covered in **Great American Artists for Kids** *provides all the information needed to begin creating art today. This book is a treasure!*

Dr. Rebecca Isbell
Director of the Center of
Excellence in Early Childhood
Learning and Development,
East Tennessee State University

Great American Artists for Kids *is ideal for home-schoolers who want a solid art foundation with American art appreciation in one single colorful swoop. The activities are unique, clear, and use accessible materials. I especially like that it takes very young artists into account. I couldn't ask for a better homeschooling book for providing creative art.*

Brandy Bergenstock
Homeschool Educator, Virginia

How refreshing! Not only is the visual design crisp and well-conceived, the flow of images and text is meaningful on many levels. I think students and teachers will respond with smiles! **Great American Artists for Kids** *demonstrates how important the arts can be in the lives of all children–a fact some of our politicians have long forgotten. This book inspires me–and I'm turning 60 this year!*

Ruth V. Roberts
Indianapolis Museum of Art

Great American Artists for Kids *is a wonderful resource for teachers and parents who want to introduce their children to great art. This book will keep kids of all ages interested in creative art as they explore the art techniques of great American masters. What a find!*

Kay M. Albrecht, Ph.D.
Author and Early Childhood
Specialist, Innovations in Early
Childhood Education

Great American Artists for Kids *is an outstanding contribution to encouraging creative art experiences for young children. How exciting for children to have the opportunity to be introduced to so many great American artists! This is just the book to do it, with full color images right at the children's fingertips. A treasure!*

Dr. Robert Rockwell, Former
Director of Early Childhood Education,
professor emeritus/ SIU-Edwardsville,
author of *Mudpies to Magnets* and
*Science Adventures: Nature Activities
for the Young*

The Morse Museum of American Art is very pleased that Tiffany has been included in this children's creative art activity book as one of America's great artists. **Great American Artists for Kids** *will provide wonderful opportunities for children to experience not only Tiffany's techniques, but also the styles of other great American artists.*

Ava Maxwell
The Charles Hosmer Morse
Museum of American Art
Winter Park, Florida

I have taught for over 23 years and have never seen such a comprehensive, all-encompassing, important and fun resource for children and parents like **Great American Artists for Kids***–it is a remarkable masterpiece and a "must-have!" It should be required for aspiring art teachers and history majors in every college around the world.*

Faye Barber-Floyd
Art Teacher, Wisconsin

The arts, whether performing or visual, are essential to a child's learning process. **Great American Artists for Kids** *not only introduces the American Masters to children, it also makes connections by including their works. Artistic production is very subjective. Too often viewers do not understand what it is they are seeing. This book will help nurture young viewers to new ways of seeing and thinking. Thank you for sharing this wonderful book with me.*

Patricia Relay, Administrator
Washington Art Consortium
Bellingham, Washington

MaryAnn F. Kohl
Kim Solga

Great American Artists for kids

Hands-On Art Experiences in the Styles of Great American Masters

BRIGHT IDEAS FOR LEARNING

Bright Ring Publishing, Inc.

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Disclaimer: The publisher, Bright Ring Publishing, Inc., and the co-authors, MaryAnn Kohl and Kim Solga, affirm that children must be supervised by an adult at all times while involved in the art activities found in GREAT AMERICAN ARTISTS FOR KIDS*. Proper use of art materials must be strictly followed at all times. It is crucial that caution be observed at all times and that the abilities of children involved be assessed according to appropriateness or developmental level to safely engage in activities from* GREAT AMERICAN ARTISTS FOR KIDS*. The publisher and the authors assume no responsibility or liability whatsoever for activitites in this book, nor for adult supervision, nor for any use of art materials by or with children.*

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SUMMARY: Approximately 75 visual artists, from colonial times to the present, are featured in this collective biography, which also includes instructions for art projects which correspond to each artist's style or technique.
1. Artists – Biography – Juvenile literature. 2. Art – Technique – Juvenile literature. 3. Study and teaching (Elementary—Activity programs—United States. 4. Creative activities and seatwork. I. Solga, Kim. II. Title. III. Series. Kohl, MaryAnn F., Bright ideas for learning

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Dedication and Appreciation

Jennifer Jo Martens Stickney

September 30, 1971–September 8, 2007

JJ brightened the life of every person who ever met her. There will be no forgetting this beautiful woman – her smile, her positive outlook, and her joy for life.

This book – full of color and joyful creativity and fun – is for JJ.

Photograph by Jon Stickney
Courtesy of Jon Stickney and Patrick Martens

Words of Appreciation

Special thanks and deepest appreciation go to the all the children, artists, museums, teachers, friends and co-workers who enthusiastically joined in and made **Great American Artists for Kids** possible. Each of you is an important part of this book. Thank you, thank you.

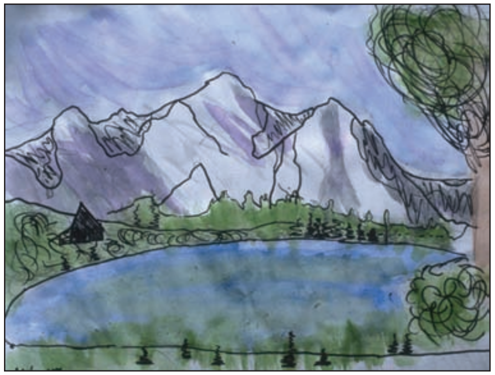
- All the young artists who enthusiastically tested and perfected activities and shared their wonderful creations. Special thanks to Mrs. Van Slyke's second grade class at Bernice Vosbeck Elementary School, Lynden, Washington, who worked side-by-side with the authors creating artwork, meeting deadlines, and supplying endless enthusiasm. This book would not exist without each of you! Names of all young artists with page numbers of art images can be found on pp. 134-135.
- Artists, museums, galleries, foundations and estates who saw their way to graciously and generously share art images with young artists through this book.
- Michael Kohl, for support through several computer crashes, long work days, great ideas for art activities and cover, and for starting mornings with muffins and tea.
- Ned Harkness and Ariana Moulton, ultra-creative teachers at Lincoln Park Elementary School, Chicago, for organizing the *Grant Wood Art Focus*. Thanks to all of their students, too!
- Dorothy Tjoelker-Worthen for page layout expertise and for another delightful Bright Ring book experience.
- Jacque Peterson for color production and cover work, and for bringing lavender.
- Cristin O'Keefe Aptowicz with ARS and Kim Tishler with VAGA who worked cheerfully to make numerous important art image permissions successful.
- Candy Ford, newly "retired" grade two teacher and friend, for keeping permissions and credits organized between travels to sunny places.
- Carol Sabbeth, author of *Monet and the Impressionists for Kids*, for generously sharing art-author experiences, and putting us on the right track to finding permissions for art images.
- Stephanie Roselli, The Grammar Geek, for superior proofing skills and gentle reminders about commas, semi-colons, and italics.
- Friends and co-workers Kathy Charner, Cathy Calliotte, Leah Curry-Rood, and Mark Voigt for their unfailing support now, in the past, and forevermore.
- Thanks once more to the great American artists who participated so generously to make this book a success.

Introduction

Great American Artists for Kids offers children hands-on activities to explore the styles and techniques of America's greatest artists, from colonial times to the present day. Each art process focuses on one style and one artist. A brief biography and portrait of each artist adds depth and interest to the art project. An option for very young children is offered for most activities. All young artists will create their own artwork using a technique or material that reflects the work of the great master. The most important aspects of the activities are exploration, discovery, and individual creativity.

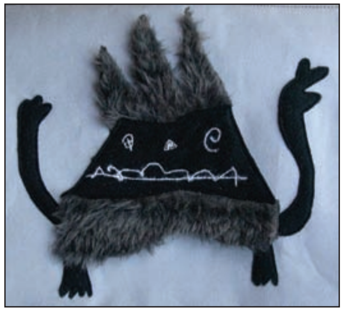
Elementary school students from ASFM, the American School Foundation of Monterrey, Mexico, proudly show their individual art inspired by the works and lives of great American artists.

Great American Artists for Kids introduces children to the masters of American art. Many great artists will have familiar names, like Cassatt, Warhol, and O'Keeffe. Other names may be new, such as Asawa, Smithson, and Magee. Each featured artist has a style that is accessible to children, and a life history that will inspire and interest them.



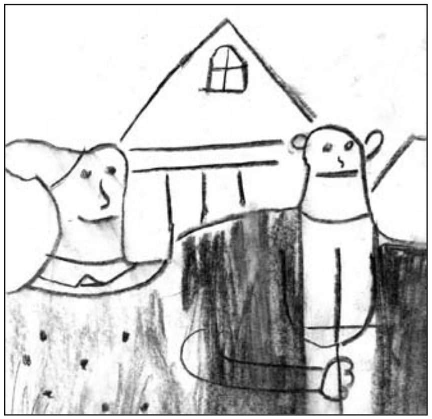
Mountain Lake by Nathan Johnston, 11
Inspired by William Sidney Mount, p. 32

Great American Artists for Kids offers seventy-five artists selected from hundreds of greats. The selection process was based on artists whose styles, histories, techniques, and artworks appeal to children of all ages. Many artists could not be included, but they are not forgotten! The companion book, *Discovering Great Artists*, has one hundred artists to explore, many of whom are American. We hope you enjoy researching them all and seek out those artists who were not included in this volume. Perhaps you'll see them in one of our new books in the future. Visit www.brightring.com for links to artists from all over the world.



Hairy Monster by Enzo Greco, 4
Inspired by Harriet Powers, p. 26
© Lizette Greco 2005

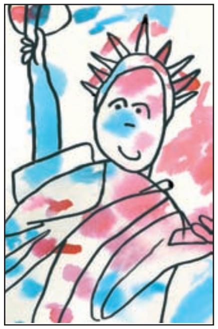
Great American Artists for Kids is a book of exploration. Young children are more often interested in the process of art than iin their finished product. They may or may not show interest in the related art history or art appreciation. But they will be soaking up the information! Many will be curious and eager to know more about an artist's life, what the artist's world was like, and how it influenced or inspired the artist's style. The information on each page is offered as a reference and inspiration for learners. Don't be surprised if children begin to collect knowledge about different artists and styles of art the way they collect baseball cards or dinosaur statistics.



American Gothic in Charcoal by John Bae, 8
Lincoln Park Elementary School, Chicago, Illinois
Inspired by Grant Wood, p. 52

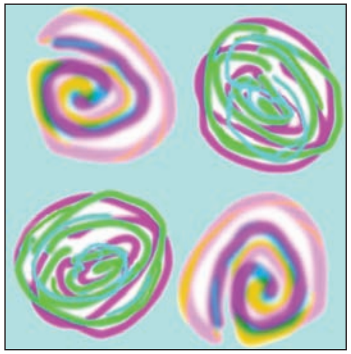
Great American Artists for Kids encourages kids to learn from doing as they become familiar with new ideas. If a child experiences composing a painting with the bleached-bone and desert-landscape shapes of Georgia O'Keeffe, then that child will feel more comfortable as an older student studying O'Keeffe's works. Imagine visiting the Museum of Modern Art in New York City and seeing in person those same works by O'Keeffe! Many children have expressed that it's like meeting an old friend.

The activities in ***Great American Artists for Kids*** are open-ended. The most important thing for children is to explore new art ideas and techniques, celebrating their own unique art styles, abilities, and interests. It is up to each young artist to decide exactly how his or her work of art will turn out and what direction it will take. Independent thinking is encouraged, and differences are celebrated as skills and responsibility are enhanced through individual decisions.



Statue of Liberty Celebration by Austin Cooper, 8
Inspired by Edward Hopper, p. 34

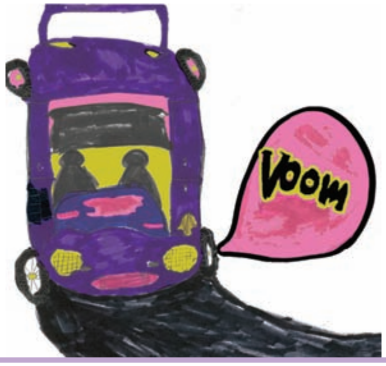
Great American Artists for Kids has been carefully organized and presented to make its use easy, quick, inspiring, and useful. It is divided into chapters where artists are grouped by the years they have been most artistically active. The chapters are color-coded so that flipping through the book becomes a comfortable way to find artists, art activities, or artworks by style or technique. The icons are also color-coded, as is the Chart of Contents. Most artists' pages show an original piece by the artist or a fine child's work in the artist's style. When an artist's work is not shown, a website is given where art may be readily seen. A full list of Internet sites is offered for viewing all artists' works in the Resource Guide, pp.128-129. The Index has just about everything you can think of, including listings by artists' names, art activity names, and art materials. Last but not least, the artists' birthdays are listed in the Resource Guide to assist in planning art celebrations, learning, and just plain fun.



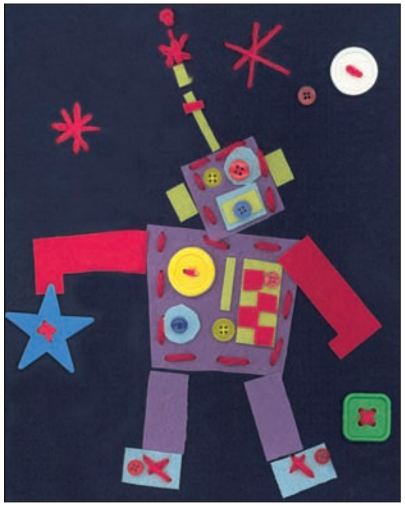
Computer-Drawn Cinnamon Rolls
by Ned Lindsay, 5
Inspired by Frank Stella, p. 109

Great American Artists for Kids offers art activities to expand the creative experience and awareness of children in all aspects of the visual arts through painting, drawing, printmaking, sculpture, photography, and many other experiences with art materials. The activities in this book are for all ages and abilities, from the most basic skill level to the most challenging. Repeat projects often, and discover new outcomes and learnings each time. Repetition brings comfort with art process and surprising growth in art technique and skills.

Voom Car by Irina Ammasova, 8
Inspired by Roy Lichtenstein, p. 84



Great American Artists for Kids encourages children to read books, visit museums and libraries, use the Internet, collect information, and look at the world in new ways. They will begin to encompass a greater sense of history and art appreciation while seeing their world in new perspective. Perhaps they will be inspired to carry art in their hearts as they grow and develop. They are already great artists in every sense of the word.



Robot Appliqué by Raymond Unger, 9
Inspired by Harriet Powers, p. 26

Icon Guide

Experience, Prep/Plan, and Art Technique Icons
Icons are positioned in the upper corner of each art activity page to assist a parent, teacher, or young artist with evaluating the attributes or materials of an art activity. Icons help make choosing an art project quick and easy.

Child Experience Icon

Because age and skill do not necessarily go hand-in-hand, the starred Experience Icons indicate projects that are easiest, moderate, or most involved for children. All children are welcome and encouraged to experience all projects regardless of their skill levels. Beginning artists will need more help or supervision with involved projects. More advanced artists will work independently on easier projects. Use these icons as guides, not rules.

*	**One Star** for beginning artists with little experience (easiest art activity)
**	**Two Stars** for artists with some experience and moderate skill (intermediate art activity)
***	**Three Stars** for artists who are more experienced with a variety of art methods (most challenging art activity). Adult assistance is often needed.

Adult Plan & Prep Icon

Indicates the degree of involvement and planning time expected for the adult in charge, ranging from quick or little involvement/planning, to moderate involvement/planning, to significant involvement/planning.

◔	**Little** adult planning and preparation
◑	**Moderate** adult planning and preparation
◕	**Involved** adult planning and preparation

Art Technique Icon

Art icons help the reader quickly assess the key art technique or materials that are the focus of the activity. When activities have more than one technique, the main one will be listed first, followed by others.

- DRAW
- PAINT
- CUT/COLLAGE
- GLUE
- PRINT
- CLAY
- MIXTURE/DOUGH
- CRAFT/CONSTRUCT
- SEW/WEAVE
- TAPE/ASSEMBLE
- COMPUTER
- CHALK
- PHOTOGRAPHY/CAMERA
- SCULPTURE

Artist Style Icon

In the "art world" and museums, Great American artists from the past and present are often grouped into descriptive movements, styles, or eras. Definitions of these can be found in the section, *Great Art Words*, pp. 130-132. Some artists are found grouped under more than one style and still others are difficult to place in any one particular style. When an artist fits into more than one category, one icon or two icons are given. Take your time learning and remembering these categories. It can take years of exploration, discovery, study, and observation to get comfortable with all of the classifications! For now, they are presented for the curious art explorers who wish to know more, and to help categorize the unique styles of each great American artist. The more that artists and their techniques are explored, the easier it is to see how they fit into categories. Let the journey be one of enjoyment, discovery, and creativity.

- ABSTRACT
- ABSTRACT EXPRESSIONIST, POST-ABSTRACT EXPRESSIONIST
- ARCHITECT
- CARTOONIST
- CONCEPT
- CONSTRUCTIONIST
- EXPRESSIONIST, NEO-EXPRESSIONIST
- FIBER ART/QUILTER
- FOLK ART/PRIMITIVE
- FUNK ART
- GLASS ART
- GRAFFITI
- ILLUSTRATOR
- IMPRESSIONIST
- INSTALLATION ART
- LAND ART
- MINIMALIST
- NATURALIST
- PHOTOGRAPHER
- PHOTOREALIST
- POP ART
- POTTER
- PRECISIONIST
- PRINTMAKER
- REALIST
- REGIONALIST
- ROMANTICIST
- SURREALIST
- THEME PARK DESIGNER
- CARVER

Chart of Contents

PAGE	NAME	ART ACTIVITY	LIFETIME	ART STYLE	TECHNIQUE	CHILD LEVEL	ADULT LEVEL
6-7	Introduction						
8-9	Icons						
10-12	Chart of Contents						
13-32	**Early American Art-Chapter 1**						
14-15	John S. Copley	Narrative Drama	1738-1815	Realist, Narrative	draw/paint	*	•
16	Thomas Jefferson	Clay Keystone Arch	1743-1826	Architect, Classical	sculpt	***	•••
17	Gilbert Stuart	Painted Crackle Crayon	1755-1828	Realist, Portrait	draw/paint	**	••
18-19	Edward Hicks	Peaceable Collage	1780-1849	Primitive	cut/glue	*	•
20-21	John James Audubon	Draw Bugs ‘n Critters	1785-1851	Realist, Naturalist	draw	*	•
22-23	Frederic Remington	Face Casting	1861-1909	Realist	clay/dough	***	•••
24-25	Mary Cassatt	Monoprint Back-Draw	1844-1926	Impressionist, Printmaker	paint/print	**	••
26	Harriet Powers	Felt Appliqué	1837-1910	Primitive, Quilter	cut/sew	*	••
27	Nathanael Currier	Assembly Line Coloring	1813-1888	Illustrator, Printmaker	draw	*	••
27	James Ives	Assembly Line Coloring	1824-1895	Illustrator, Printmaker	draw	*	••
28-29	Louis Comfort Tiffany	Bright Light Window	1848-1933	Glass Artist, Art Nouveau	paint/glue	**	••
30	James McNeill Whistler	Side-View Portrait	1834-1903	Realist	draw/paint	*	•
31	John Singer Sargent	Great Reproduction	1856-1925	Realist	draw	**	••
32	William Sidney Mount	Real Painting	1807-1868	Realist	draw	*	••
33-52	**New American Ideas-Chapter 2**						
34-35	Edward Hopper	Feelings Wash Over	1882-1967	Realist	draw/paint	**	••
36-37	Frank Lloyd Wright	Bubble Window	1867-1959	Architect, Glass	cut/draw	**	••
38	Gutzon Borglum	Carved Clay	1867-1941	Realist	clay/sculpt	**	••
39	Grandma Moses	Busy Season	1860-1961	Primitive, Folk Art	paint/draw	*	•
40	Hans Hofmann	Energetic Color Blocks	1880-1966	Abstract Expressionist	paint	*	•
41	Charles Demuth	Homage Portrait	1883-1935	Precisionist	cut/draw	***	•••
42-43	George Bellows	Sports Figures	1882-1925	Realist, Ashcan School	draw	*	•
44-45	Joseph Cornell	Box Assemblage	1903-1972	Surrealist, Assemblage	cut/sculpt	**	•••
46	Maria Martinez	Coil Pottery	1887-1980	Potter, Traditional	clay/sculpt	**	••
47	Elijah Pierce	Bas Relief Clay Carving	1892-1984	Folk Art	clay/sculpt	**	••
48-49	Horace Pippin	Daily Picture Diary	1888-1946	Primitive	draw	*	•

PAGE	NAME	ART ACTIVITY	LIFETIME	ART STYLE	TECHNIQUE	CHILD LEVEL	ADULT LEVEL
50	Thomas Hart Benton	Hero Mural	1889-1975	Regionalist	draw/paint	**	•
51	Rube Goldberg	Invent A *Rube Goldberg*	1883-1970	Cartoonist, Illustrator	draw	*	•
52	Grant Wood	Gothic Paste-Up	1891-1942	Regionalist	draw/cut	**	••
53-98	**American Art Explodes-Chapter 3**						
54-55	Norman Rockwell	Magazine Cover	1894-1978	Illustrator, Romanticist	draw	**	•
56-57	Ansel Adams	Friendly Portrait	1902-1984	Photographer, Realist	photography	*	••
58	Alexander Calder	Rocking Stabile	1898-1976	Abstract	scupt/cut	**	••
59	Walt Disney	Playground Model	1901-1966	Designer, Animator	sculpt/dough	***	•••
60-61	Charles Biederman	Edgy Relief	1906-2004	Constructionist	construct/glue	**	•
62	Mark Rothko	Color-Field Panel	1903-1970	Abstract Expressionist	paint	**	••
63	Willem de Kooning	Intertwining Ribbons	1904-1997	Abstract Expressionist	paint	**	••
64-65	Barbara Cooney	Scratchboard Illustration	1917-2000	Illustrator	draw	*	•
66-67	Buckminster Fuller	Tetrahedra Sculpture	1895-1983	Architect, Inventor	construct/cut	***	•••
68	Jackson Pollock	Great Action Art	1912-1956	Abstract Expressionist	paint	*	••
69	Saul Steinberg	Squiggle Talk	1914-1999	Cartoonist, Illustrator	draw	*	•
70-71	Romare Bearden	Mixed Montage	1911-1988	Expressionist, Photomontage	draw	**	•
72-73	Theodor Seuss Geisel	Suessels	1904-1991	Illustrator	draw	*	•
74-75	Wolf Kahn	Layered Soft Pastel	1927-	Abstract Expressionist	chalk	*	•
76-77	Richard Diebenkorn	Tissue Stain	1922-1993	Abstract Expressionist	paint	**	•
78	Jasper Johns	Encaustic Flag on Wood	1930-	Post-Abstract Expressionist	paint	**	•••
79	Andy Warhol	Package Design	1928-1987	Pop Art	draw	**	•
80-81	Wayne Thiebaud	Yummy Cake Painting	1920-	Pop Art	paint/glue	*	•
82-83	Roy Lichtenstein	Comic Sounds	1923-1997	Pop Art	draw	*	•
84-85	Robert Indiana	Very Special Stamp	1928-	Pop Art	draw/cut	**	•••
86-87	Ruth Asawa	Dough Panel	1926-	Expressionist	dough/sculpt	**	••
88	Helen Frankenthaler	Soak Stain	1928-	Abstract Expressionist	paint	*	••
89	Agnes Martin	Ruled Stamp Wash	1912-2004	Minimalist	draw/paint	**	••
90	Elizabeth Catlett	Balsa Block Print	1915-	Printmaker	print	**	•••
91	Georgia O'Keeffe	Painting with Distance	1887-1986	Expressionist	paint/cut	***	•
92-93	LeRoy Neiman	Action Athlete	1921-	Post-Abstract Expressionist	paint	***	•••
94-95	Claes Oldenburg	Super-Size Sculpture	1929-	Pop Art	sculpt/paint	**	••

PAGE	NAME	ART ACTIVITY	LIFETIME	ART STYLE	TECHNIQUE	CHILD LEVEL	ADULT LEVEL
94-95	Coosje van Bruggen	Super-Size Sculpture	1942-	Pop Art	sculpt/paint	**	••
96-97	Keith Haring	Subway Chalk	1958-1990	Pop Art, Graffiti	chalk	*	•
98	Robert Smithson	Spiral Earth Art	1938-1973	Land Art	sculpt	*	••
99-126	**American Art Onward-Chapter 4**						
100-101	Roy De Forest	Foil Friend	1930-2007	Funk Art	construct/sculpt	**	••
102	Fritz Scholder	Foam Brush Faces	1937-2005	Neo-Expressionist	paint	**	••
103	Sandy Skogland	Surreal Tableau Photo	1946-	Surrealist, Photography	photography	**	•••
104-105	Joseph Raffael	Mega-Shiny Diptych	1933-	Realist, Contemporary	paint	**	••
106-107	Faith Ringgold	Wish Quilt	1930-	Narrative, Fabric	draw/sew	***	•••
108	Jim Dine	Heart Works	1935-	Pop Art	draw	*	•
109	Frank Stella	Concentric Paint	1936-	Abstract Minimalist	draw/paint	*	•
110-111	Alan Magee	Rock On	1947-	Realist	sculpt	*	••
112-113	Chuck Close	Color Grid	1940-	Photorealist	paint/draw	**	•
114	Jewell James	Sanded Wood Spirits	1953-	Wood Carver, Traditional	sculpt	**	••
115	Pepón Osorio	Trinket Sculpture	1955-	Installation	sculpt	***	•••
116	Beverly Buchanan	Shack Sculpture	1940-	Folk Art, Primitive	sculpt	**	••
117	Maya Lin	Memorial Plaque	1959-	Architect	dough/mixture	***	•••
118-119	Bev Doolittle	Camouflage Mixed Media	1947-	Concept painter	draw/tape	**	•
120-121	Dale Chihuly	Pool Spheres	1941-	Installation, Glass	sculpt/draw	*	••
122-123	Kara Walker	Free-Hand Silhouette	1969-	Installation, Silhouette	cut	*	•
124-125	Janet Fish	Still Life with Glass	1938-	Realist	paint/cut	***	••
126	Julian Schnabel	Masked Form	1951-	Neo-Expressionist	draw/cut/paint	*	••
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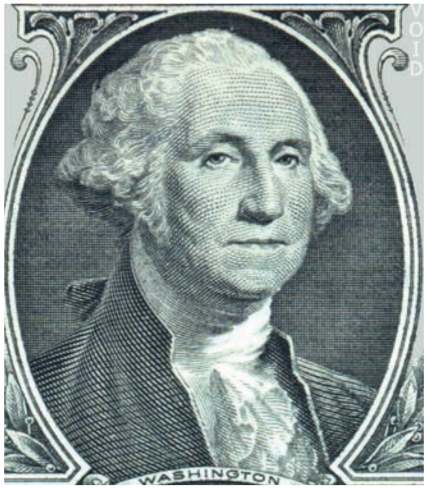
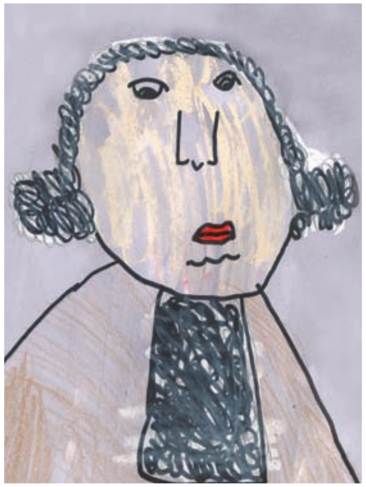
Early American Art

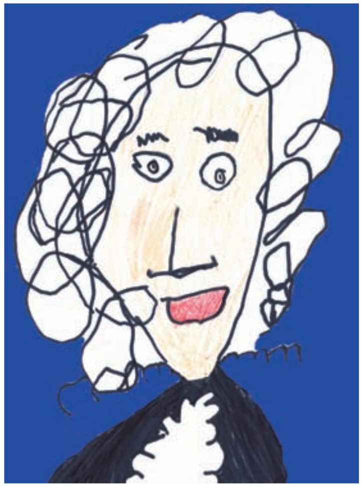
chapter 1



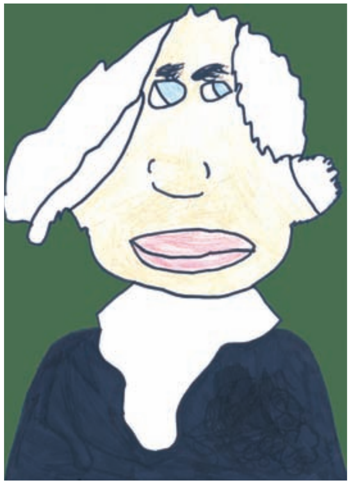
George Washington, One Dollar Bill
SAMPLE
Authority: 18 UNITED STATES CODE: 504:
Treasury Directive Number 15-56 TR 48539
(September 15,1993) 411.1 Color illustrations



George Washington Resist
by Cristina Hernandez, 7

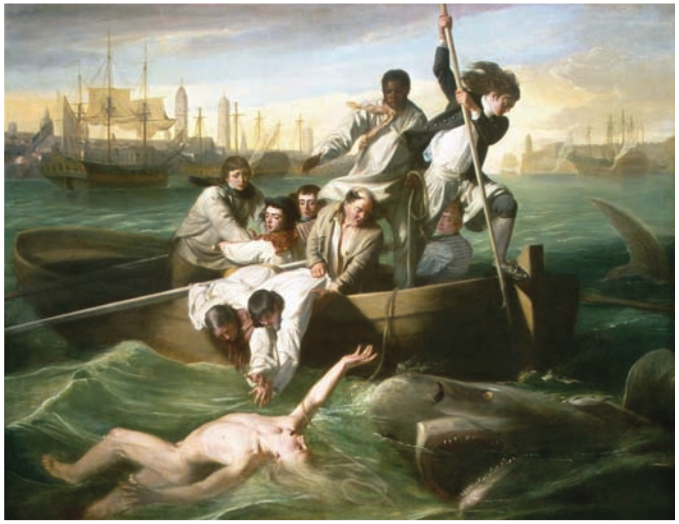


George Washington, First President
by Isaac Dykstra, 8



George Washington
by Maddison Fox, 8

John Singleton Copley



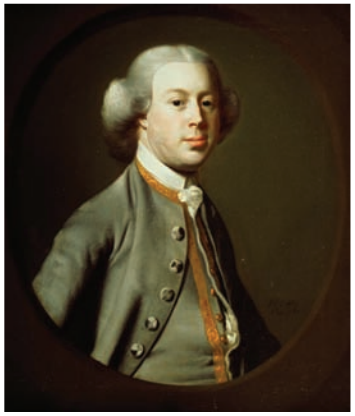
John Singleton Copley
Watson and the Shark, 1778
Oil on canvas, 91.4 x 77.5 cm, National Gallery of Art,
Ferdinand Lammot Belin Fund 1963.6.1, Washington, DC

July 3, 1738 – September 9, 1815

Realist painter, Narrative, Portrait

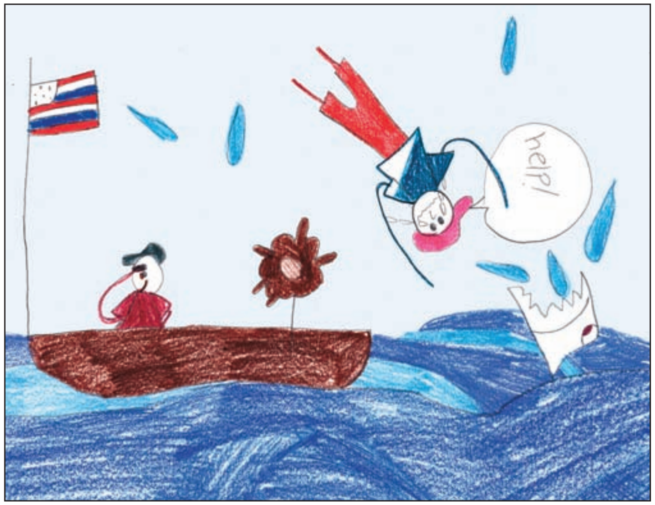
by Madeline VandeHoef, 8

John Singleton Copley [KOP-lee] was born in the colonial city of Boston in the years before the United States was an independent country. He taught himself how to paint and became Boston's most popular portrait artist. Portraits were a fine way for an artist to make a living because rich people paid top dollar to have an artist paint their pictures. Copley created many portraits of Boston's wealthiest families. One of his most famous portraits is of the patriot Paul Revere. Copley was very good at portraits, but he really loved to make paintings showing thrilling moments in history. In 1774, he moved to England and began to specialize in historical drama. He painted battle scenes and great sea victories. His best-known painting, Watson and the Shark, *shows the true story of sailors trying to rescue a young swimmer from a hungry shark. Copley painted the most dramatic moment of the rescue, when the boatman is about to spear the shark as it surges toward the floundering boy. People viewing the painting have no way to tell if the boy will be saved or will be captured by the shark. The true ending of the story is that young Watson was rescued, and grew up to be mayor of London at the time Copley lived there.*

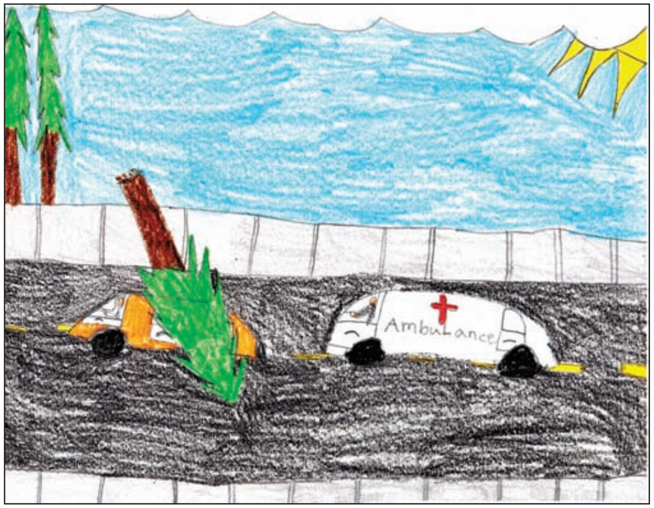


Copley was Boston's most popular portrait painter.

John Singleton Copley
John Spooner, 1763
Oil on canvas, 30 x 25 1/2 in
Bequest of Nancy Susan Reynolds
Reynolda House Museum of American Art
Winston-Salem, North Carolina



Shark Disaster
by Maddison Fox, 8



Car Crash
by Sierra Smith, 7

Copley's art tells stories. A picture that tells a story is called a narrative. Before cameras were invented, pictures were drawn of an event from reports by people who were witnesses. Draw a narrative picture, choosing a dramatic event. The story can be a true event or imagined.

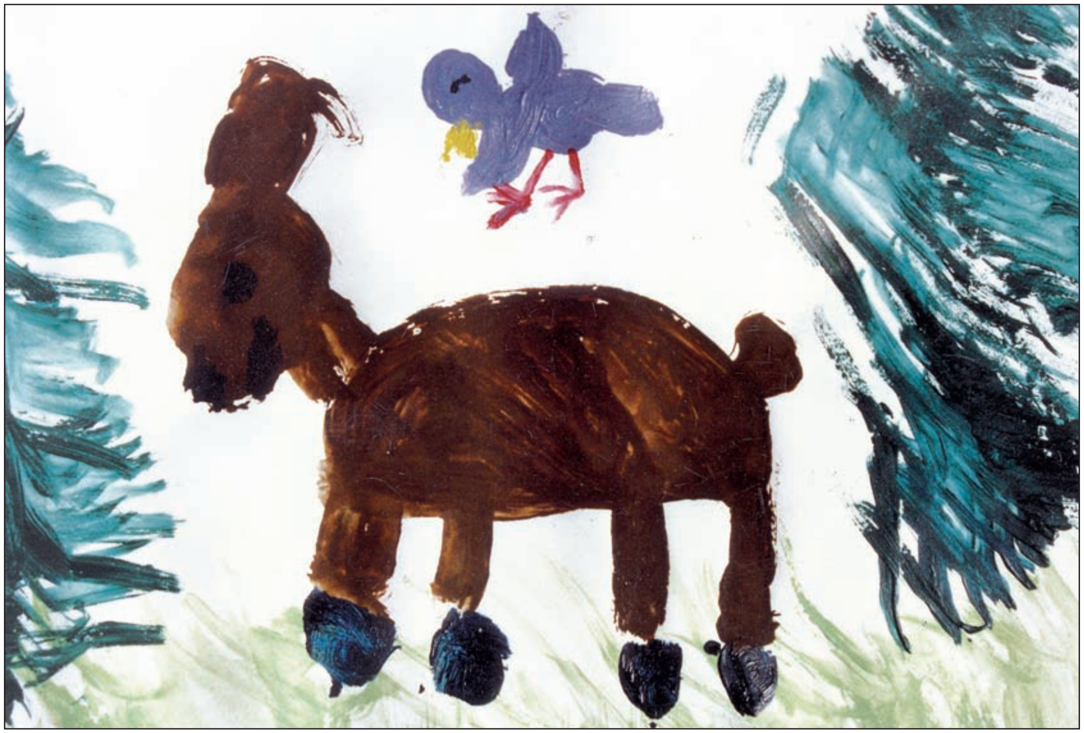
Narrative Drama

Materials

white paper (9"x12" drawing paper)
pencil and eraser
for inspiration: news magazines, newspapers
choice of coloring tools –
  paints, colored pencils, watercolor pencils, markers, or crayons

Process

1. Select a dramatic event to illustrate: a true event, perhaps a recent story from a newspaper, or an imaginary event. A rescue is the perfect subject to capture the spirit of Copley's famous painting, *Watson and the Shark*. Possible ideas include:
   - fire fighters saving people from a burning building
   - lifeguards trying to reach a swimmer through crashing ocean waves
   - search-and-rescue team finding an injured hiker
   - rock climbers rescuing a fallen climber who is clinging to dangerous rocks
2. Draw the scene from imagination, focusing on elements that tell the story. Try to imagine the scene as it really happened if true, or might have happened if imaginary. Choose what parts of the story to include in the drawing and what to leave out. Sketch with a pencil and eraser, and feel free to add elements that make the picture more dramatic. Zoom in on the action. Draw the people up close, and fill the drawing paper edge-to-edge. Idea for detail: Use the Internet to find photos of equipment, see what a fire-fighter uniform looks like, or learn how a climbing rope attaches to a rock climber.
3. Color the drawing with a choice of paints, colored pencils, watercolor pencils, markers, or crayons.
4. Idea for Expression: Use color contrast to make the drawing more interesting, spooky, or dramatic. To do this, color the center of the action with bright colors, while making the background dark and shadowy.



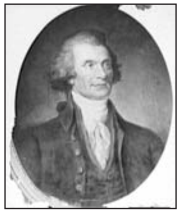
Run, Little Deer, Run!
by Eva Thomas, 5

Eva describes her dramatic narrative art saying, "See the little purple bird? He's helping the deer escape from the dangerous forest fire."

Thomas Jefferson

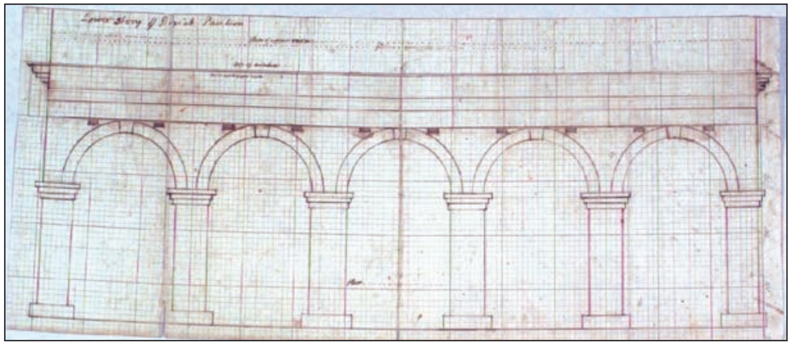
April 13, 1743 – July 4, 1826
Architect, Classical

by Kellie Fiebig, 11



Thomas Jefferson [JEF-er-sun] was the most influential Founding Father in the United States of America, the third President of the United States (1801–1809), and the leading author of the Declaration of Independence (1776). Architecture was Jefferson's favorite thing. He collected a private library of books about architecture and taught himself about Greek and Roman classical buildings. The keystone arch was one of his favorite design features. Some fun things to know about Jefferson: he washed his feet every morning in cold water to prevent colds, he was over six feet tall with red hair, he could read seven languages, and he once had a pet mockingbird. Jefferson died on the Fourth of July in 1826, and many years later in 1993, he was honored with the American Institute of Architects Gold Medal.

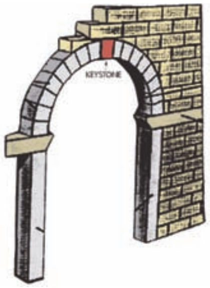
Thomas Jefferson portrait, photograph of a mural by Constantino Brumidi in the US Capitol, Washington, DC. Gift of the State Historical Society of Colorado; 1949. Library of Congress, Prints & Photographs Division, Detroit Publishing Company Collection, LC-D416-9859, no. M 9859, created c. 1904.



Thomas Jefferson
Study for south elevation of Pavilion VII lower portico, before 1817?
Pricking, scoring and iron gall ink, Engraved graph paper, 6 x 15 in
Jefferson, ViU, N307, K No. 3, L-07-02, L-07-03
Permission from the Department of Architectural History, University of Virginia.

The arch is a way of making a roof, doorway, or window using only clay bricks or blocks of wood or stone. The weight of the blocks holds the arch together without beams, cement, glue, or tape. To experiment with this phenomenon, build a keystone arch with playclay. The "key" stone will make the arch stand. Add more walls and windows to expand this architectural experience.

Clay Keystone Arch



Materials

playclay, Plasticine™, or other clays
plastic placemat or a large sheet of paper
assortment of clay tools, such as –

ruler	hammer
plastic knife	toothpick
rolling pin	bamboo skewer

optional building materials –
  wooden building blocks, marshmallows
  cardboard boxes, and milk cartons

Process

1. Form clay into small bricks about 1"-2" square. Make about 20 blocks all the same size. More can be made, but twenty is a good number to begin.
2. Stack 5-9 of the blocks in a column that balances nicely.
3. Stack an equal number of blocks into a second column a few inches away from the first.
4. Now for the magic moment that Jefferson loved! Form one keystone block that is slightly smaller at the bottom and larger at the top. Hold the keystone between the columns. Slowly lean the two columns inward toward each other, holding the keystone between them. Let the columns touch the keystone. Let go! Do the two columns form an arch that stands alone? If not, try again. It will work with a few more attempts. Try higher or lower columns, and larger or smaller bricks. This is an experiment, which means trying different ideas is important and interesting.
5. When the two columns meet in a curve and stand alone, the keystone arch is a success.
6. Continue building more walls, doors, or windows, if desired. Add a cardboard roof. Think of other features to add, like a flag pole and flag, sidewalk, or courtyard.

YOUNG CHILD
Play-Clay Bricks
Allow open play and exploration with a variety of tools. Making small bricks to stack will be a good beginning experience that encourages balance and form.

Gilbert Stuart

Stuart's portrait paintings are now 200 years old, and the smooth, glossy oil paints he used have dried and aged, showing antique texture cracks. To approximate a crackled antique appearance, draw a portrait on manila paper with crayons. Gently crumple the portrait into a ball, then open and flatten it, causing cracks and creases. Paint over the portrait with a thin black wash.

Painted Crackle Crayon

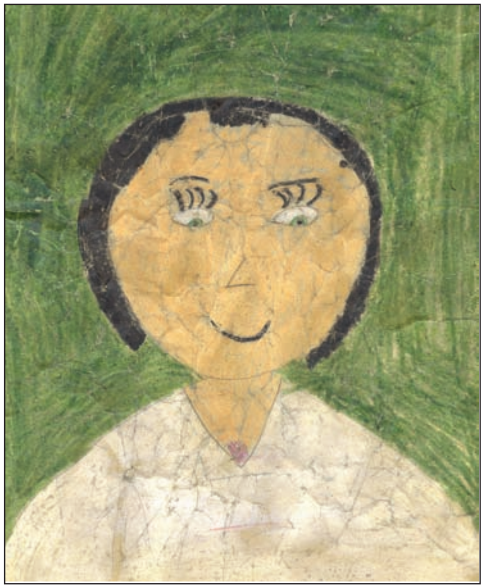
Materials

manila paper, 9"x12"
crayons
paint wash: black tempera paint thinned
  with water in a container
soft paintbrush
white glue, slightly thinned with water, and
  paintbrush
construction paper, larger than manila
  paper, optional

Process

1. Draw a picture portrait of someone's face. Draw and color heavily with crayon, covering the manila paper with thick crayon color.
2. When the portrait is done, gently crumple the paper into a little ball. Squeeze it and press on it to get a very wrinkled ball of paper. Then carefully open and flatten the paper on the work surface.
3. To create the cracked design, brush the black paint wash over the crayon work. A thin wash works best. (Any dark color will work in place of black.) The paint will go into all the little cracks that appeared when the paper was crumpled, but it won't stick to the waxy crayon. Let the artwork dry.
4. Once dry, a coating of slightly thinned white glue can be brushed onto the portrait to give it a little shine. Dry overnight.
5. The completed crackle design may be further glued or taped to a larger sheet of colored paper to give it added weight and a colorful framed edge.

YOUNG CHILD
Easy Resist
Color with crayon on a paper plate, scribbling and filling the plate with heavy shiny color. Use lots of muscle and cover the plate with as much crayon as possible. Paint over the crayon with a dark color of thinned tempera or liquid watercolor. Scrape the paint over the crayon with a piece of cardboard or other straight edge.

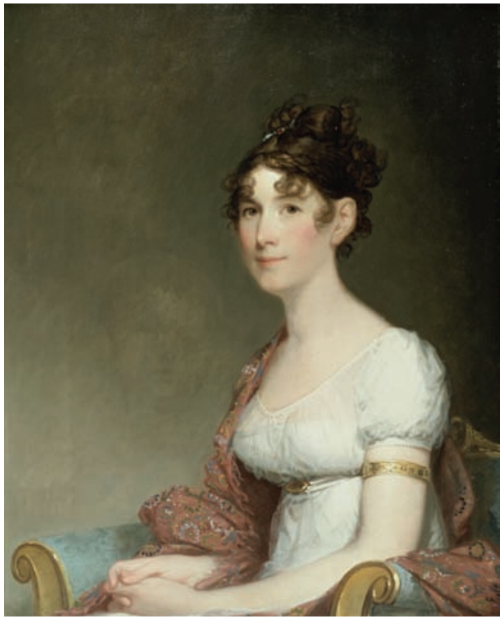


Cracked Crayon Portrait
by Ashely, 8

December 3, 1755 – June 9, 1828
Realist painter, Portrait

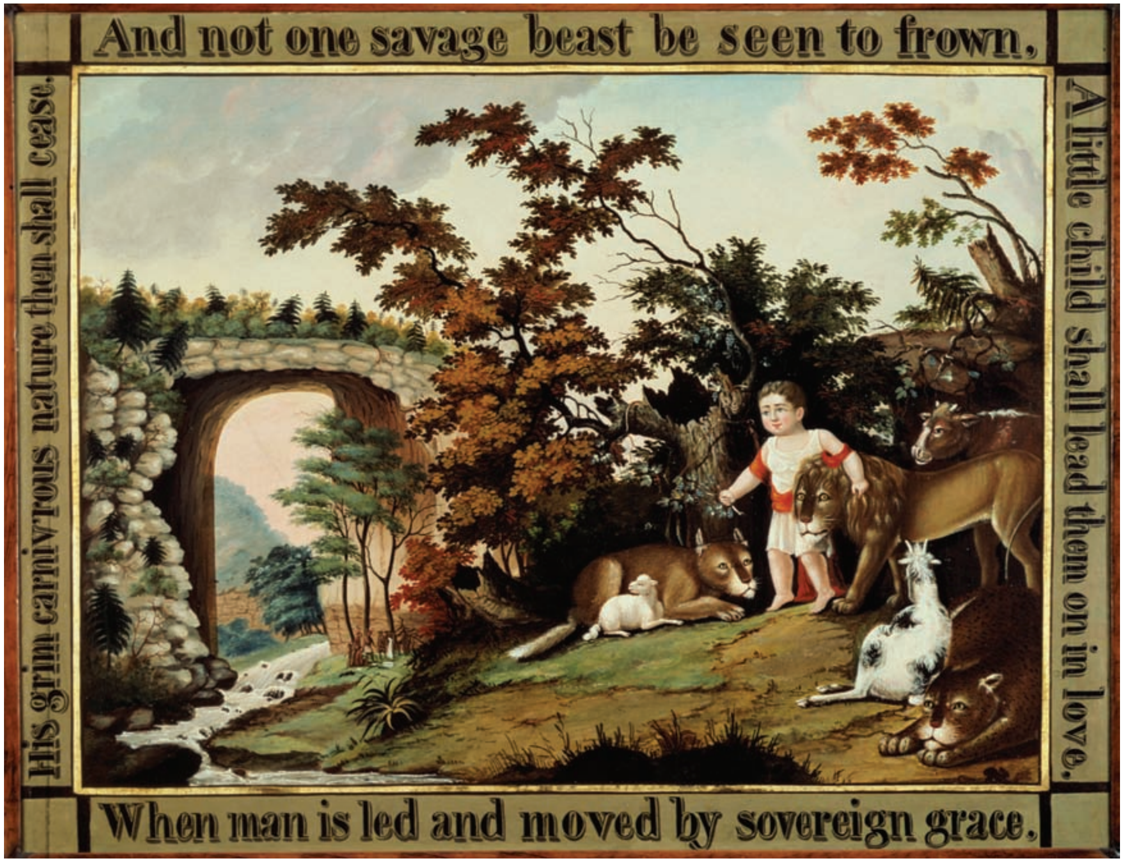
by Sammie VanLoo, 8

Gilbert Stuart [STOO-ert] grew up in the American colony of Rhode Island before the United States was an independent nation. He traveled to Scotland, England, and Ireland to study art. He then returned to America about the time the war for independence broke out, but he returned to Europe once again because the war made his career as an artist difficult. Even so, he didn't find much success until he came back to the United States in 1795, when he painted a portrait of George Washington. The portrait soon became famous, and the demand for copies and new paintings kept Stuart very busy. Stuart is called the "father of American portraiture" because he painted pictures of all the famous people of early America. One of his paintings of George Washington was hung in the White House. During the War of 1812, the British burned the White House, but First Lady Dolly Madison rescued the painting before it went up in flames. Today, this painting still hangs in the East Room of the White House. The image of Washington on the US dollar bill came from one of Stuart's most famous paintings of Washington.



Gilbert Stuart
Mrs. Harrison Gray Otis (Sally Foster Otis), 1809
Oil on mahogany panel, 32 x 26 in
Reynolda House Museum of American Art,
Winston-Salem, North Carolina

Edward Hicks


And not one savage beast be seen to frown.
A little child shall lead them on in love.
When man is led and moved by sovereign grace.
His grim carnivrous nature then shall cease.

Edward Hicks
Peaceable Kingdom of the Branch, c.1826
Oil on canvas, 23-1/2 x 30-3/4 in
Gift of Barbara B. Millhouse
Reynolda House Museum of American Art,
Winston-Salem, North Carolina

April 4, 1780 – August 23, 1849
Primitive painter

by Lorenzo Ramos, 9

Edward Hicks [hiks] was born in Pennsylvania, just a few years after the United States became an independent nation. He grew up on his father's farm. As a young man, he became an apprentice coachmaker and used his artistic abilities by painting designs on the coaches and signs for many of the businesses in his town. When Hicks became a Quaker, a member of conservative religion, he gave up painting and for many years was a traveling preacher in the northern US and Canada. He later decided that a good Quaker must earn a living, and because painting was one of his skills, he returned to creating art with a message. He believed deeply in peaceful cooperation, and his paintings express this spiritual message over and over. Hick's most famous work is titled The Peaceable Kingdom. *He made nearly one hundred paintings with this same title. The paintings show animals who are natural enemies lying down peacefully together: a lion rests next to a lamb, predators sit gently with their prey, little children walk unharmed among wild animals. His paintings have a moral message that help people understand they could live peacefully together.*

Find animals in magazine pictures that are natural enemies in the wild. Clip and assemble these and other collage materials in a simple peaceful collage.

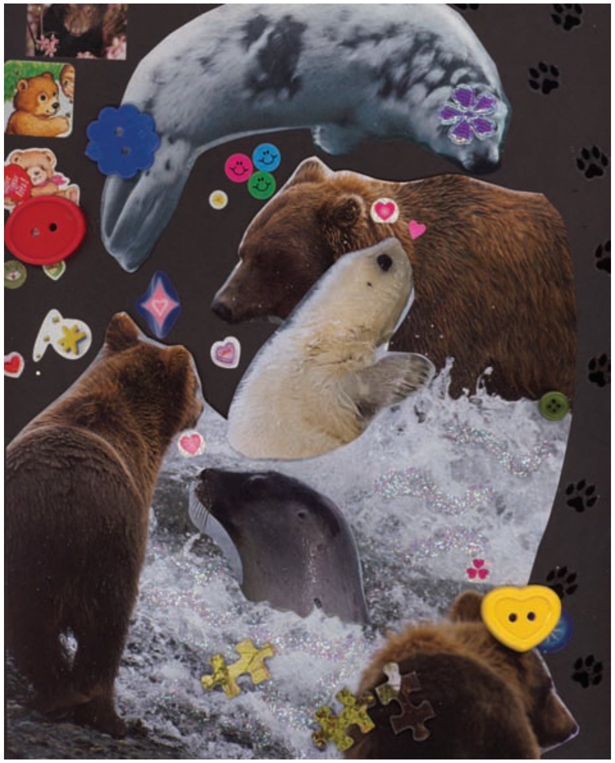
Peaceable Collage

Materials

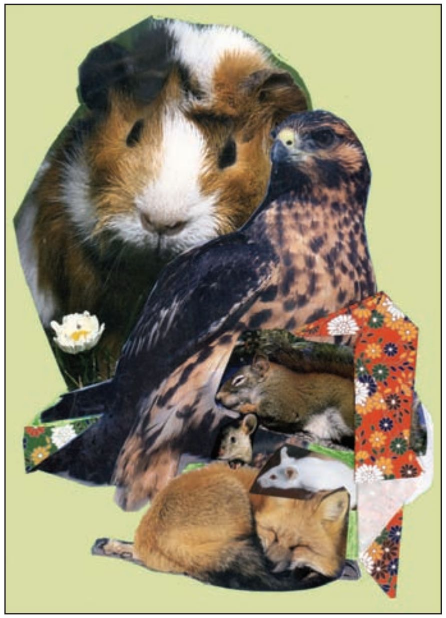
sheet of heavy paper or posterboard
magazines with wildlife photos
scissors
white glue or glue stick
any additional collage materials –
  crayons
  leaves, grass
  small fabric scraps
  colored paper
  dry rice or beans
  sewing trims, lace
  markers
  yarn
  sequins, glitter
  scraps, foil
  sand
  buttons

Process

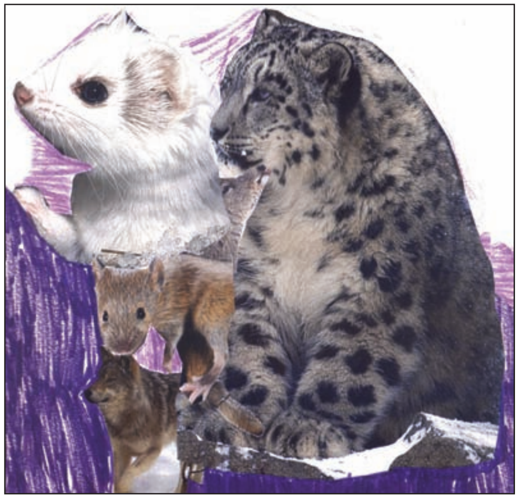
1. Look through magazines for photos of animals that are natural enemies or "predator and prey." Some possible choices are: the artic wolf and caribou, owl and field mouse, lion and zebra, or shark and colorful coral reef fish.
2. Cut out each animal picture chosen, cutting around the animal shapes following the edges of their bodies.
3. Arrange the prey and predator pictures on white paper or posterboard in any design. Glue the pictures in place.
4. A collage is a design made from many different elements, so now add any coloring, outlining, decorations, papers, or other materials and items to finish the collage. Glue and color until satisfied. The finished artwork will show animals together in a peaceful design.



Pacific Northwest Peace Rally
by Morgan Van Slyke, 12



Hawk with Hamster and Friends
by Julia Odegaard, 10



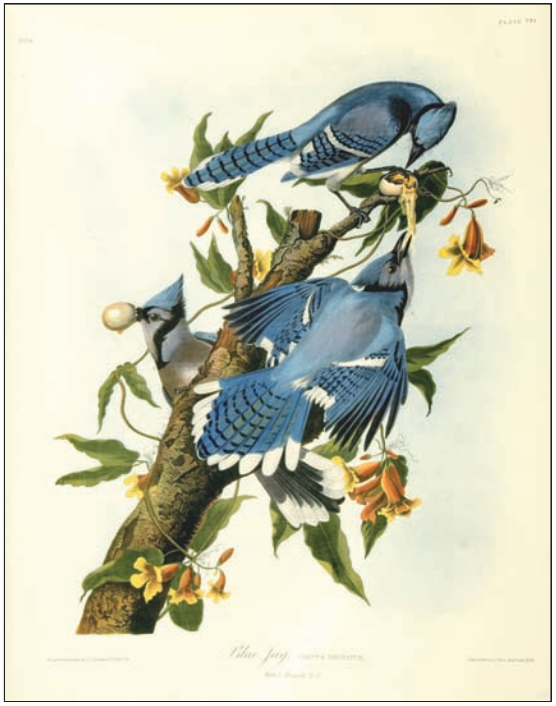
Peaceable Snow Leopard with Rodents
by Cedar Kirwin, 12

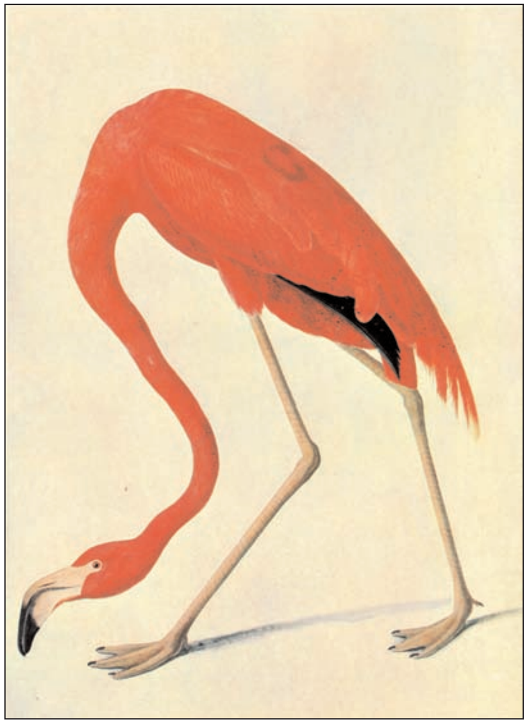
John James Audubon

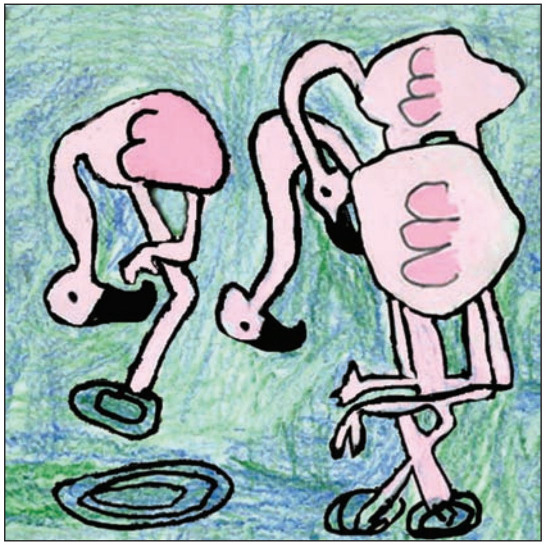
April 26, 1785 – January 27, 1851
Realist painter, Naturalist

by Feliciano Paulino-Tellez, 10

John James Audubon [AW-duh-bahn] set a goal to paint every kind of bird in North America and to do it by observing real birds in the fields and forests where they lived. The paintings he created are the most famous pictures of birds in the world. Audubon was born on an island in the Caribbean. He grew up in France, then he moved to the United States as a young man. He was interested in the natural history of birds, how they behaved, and where they lived. He spent much of his time roaming and painting in the outdoors, but he was a good businessman, too. He took his paintings to Europe and had them made into fine prints to sell to collectors. Audubon's book, Birds of America*, filled with large, hand-colored engravings of birds, has been called the greatest picture book ever made. Audubon's art shows birds in their natural habitats. He traveled through the wilderness to find new species to capture, and paint. His work took him from the swamps of Florida to the ice of northern Canada, and his dedication to excellence made John James Audubon one of the best-known American artists of all.*

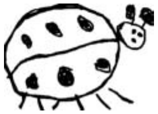

John James Audubon
Blue Jay, 1785-1851
The Birds of America: From Original Drawings; reissued by J.W. Audubon; chromolithography by J. Bien. New York: Roe Lockwood & Son, 1860. Photo courtesy of University of Delaware Library, Newark, Delaware


John James Audubon
American Flamingo
Phoenicopterus Ruber, Florida Keys, 1832
John James Audubon image © visipix.com


Flamingo Reflection
by second grade student

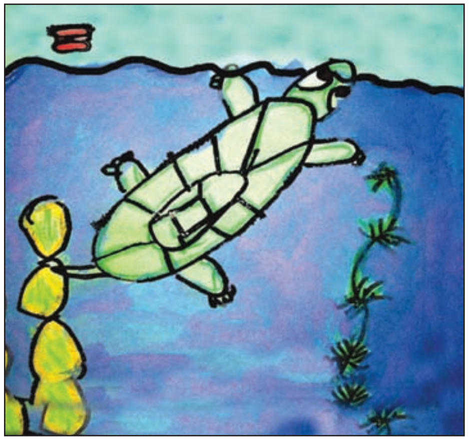
John James Audubon observed real birds as models for his paintings. He drew birds in their natural settings, active and true to life. Explore Audubon's techniques by drawing a living creature like a bug or other animal.

Draw Bugs 'n Critters


Ladybug
by Rolf Pomeroy, 5

Materials

a living bug (or other living critter)
hand-held magnifying glass
small clear jar
aluminum foil for lid
tool to poke holes in foil, such as an opened paper clip
drawing paper
pencils and eraser
choice of coloring tools – colored pencils, crayons, charcoal, chalk, marking pens, watercolors


Diving Turtle
by Shannon Baker, 6
Cassoday, Kansas

Process - Draw Bugs

1. It's easy to find an insect model to draw, especially during warm summer months. Bugs are everywhere – moths circling the porch light, ants crawling on the sidewalk, ladybugs and beetles flying in the garden. Place the insect in a small clear jar covered tightly with aluminum foil. Poke tiny holes in the foil to let in air. Bugs will be released unharmed at the end of the project. Adult supervision is required.
2. Drawing a living bug is an adventure in observation. A hand-held magnifying glass is great for seeing details. Look closely. Notice the bug's colors and shapes, how the legs move, the appearance of wings and antennae and eyes. Work big! Lightly sketch its outline on paper, making the picture much larger than the actual bug.
3. Draw each part of the bug, looking at the living model to draw every detail as realistically as possible.
4. Color the drawing with colored pencils, markers, or crayons, or use watercolors and a fine-tip paintbrush.
5. Audubon liked to name his art and provide dates or other details. Do the same with a pencil or pen, if desired.
6. When the drawing is complete, return the bug to the place where it was caught so it can continue with its life, unharmed.

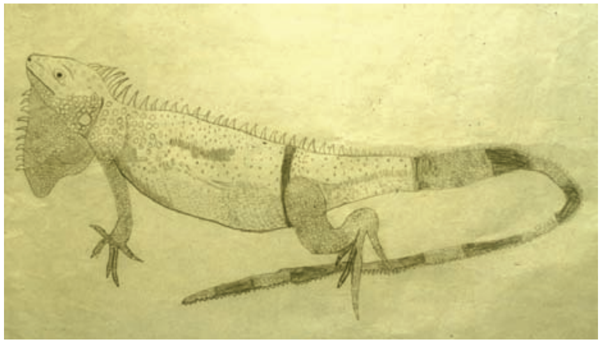
Draw Critters

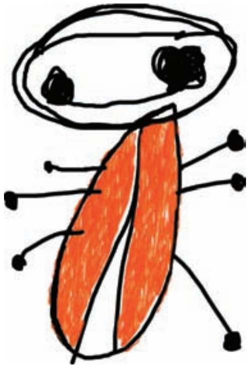
Other living creatures can be drawn in detail, including these suggestions (all observed or captured safely and released) –

lizard
cat
gerbil
rabbit
frog
parakeet
hamster
birds
dog
parrot
guinea pig
fish

Note: Adult supervision is required around all animals.

Nici Smith, 11, sketches bugs and critters in the wild.
Mt. Shasta, California
Photograph by Kim Solga

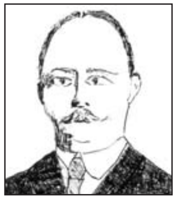

Lizard Detail
by Mark, 11


Real Live Bug
by Juliana Crews, 4

Frederic Remington

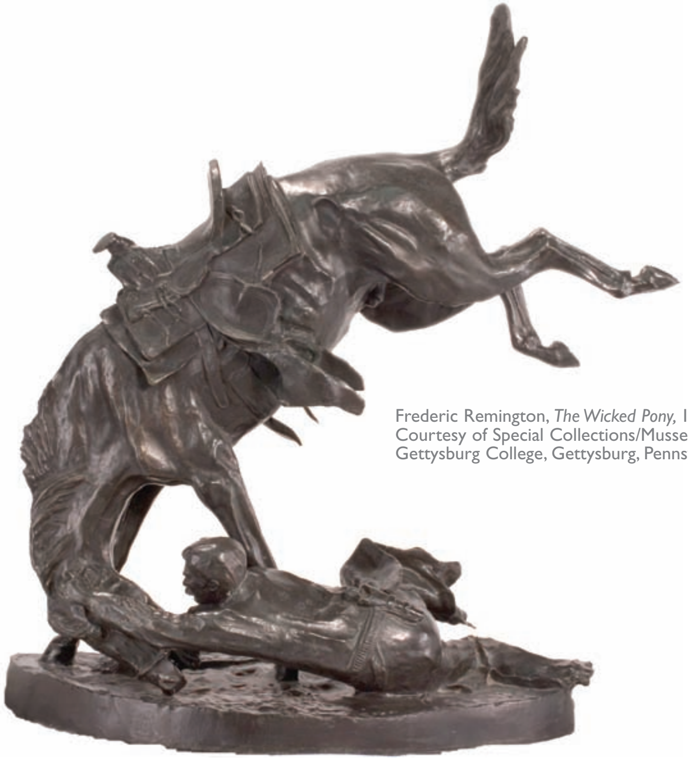
October 4, 1861 – December 26, 1909

Realist sculptor, painter

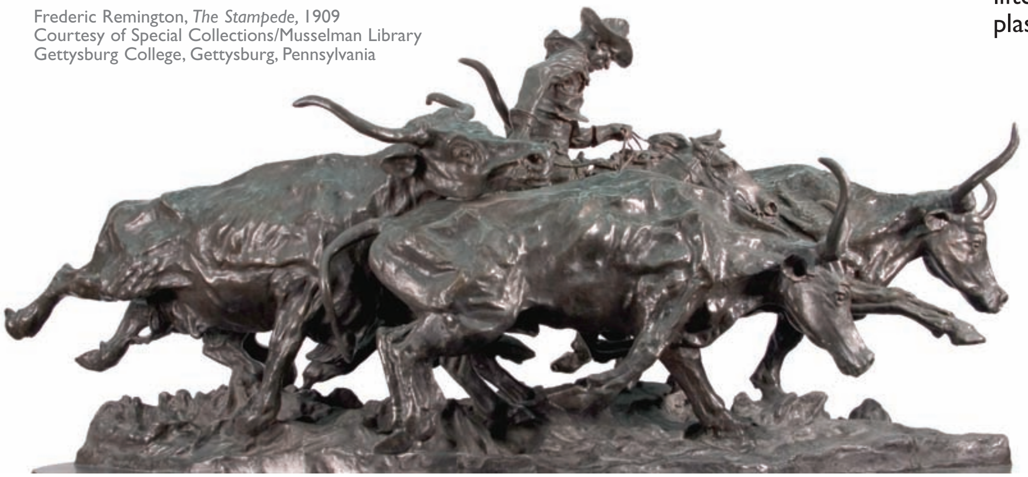


by Cedar Kerwin, 12

When he was a boy growing up in New York, Frederic Remington [REM-ing-tuhn] liked to draw pictures of firemen, soldiers, heroes, and adventurous people. He grew up to draw, paint, and sculpt the heroes of the American west, and he became the most famous of all cowboy artists. The American west was a thrilling land to visit in 1881 when young Remington first left the city and traveled to the wild frontier of Montana Territory. He sketched the scenery and people he met in his travels. Remington sold his drawings to publishers in the east, where newspapers and magazines were thrilled to receive such exciting illustrations. Remington returned to the east and a studio in New York filled with a huge collection of Western souvenirs and cowboy clothing. Here Remington painted romantic pictures of colorful trappers, cavalry, bronco-busters, and Indian braves. He learned how to make bronze statues of his art by pouring molten metal into a hollow mold, a process that allowed him to make hundreds of bronze copies of a single sculpture. His bronze statues of cowboys and horses are his most famous works. Although Remington did not live a long life, he was a hard-working successful artist who created thousands of works of art celebrating the glorious American west.

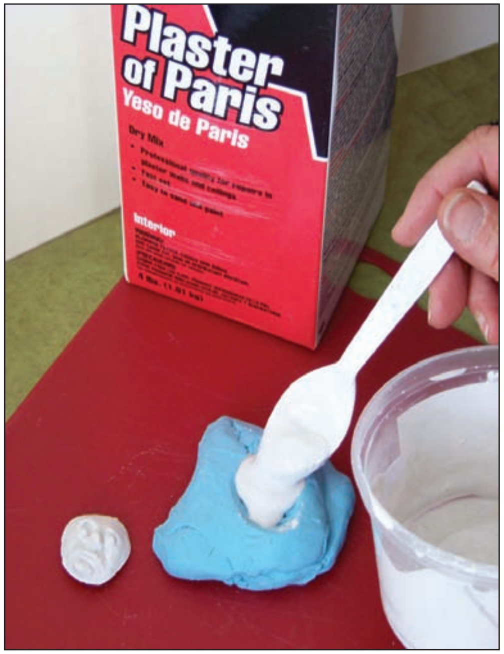


Frederic Remington, *The Wicked Pony*, 1904
Courtesy of Special Collections/Musselman Library
Gettysburg College, Gettysburg, Pennsylvania



Frederic Remington, *The Stampede*, 1909
Courtesy of Special Collections/Musselman Library
Gettysburg College, Gettysburg, Pennsylvania

Plaster of Paris is spooned into the impression of a face that was pressed into the large blue ball of polymer clay. Next, a plaster cast of the face will be lifted from the clay when the plaster is dry and hard.



Photograph by Kim Solga.
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Remington created bronze statues by making a clay sculpture first, an art process called "casting." Polymer clay and plaster of Paris will take the place of Remington's clay and molten bronze materials. The artist can make a casting of a face in this sculpture project.

Face Casting

Frederic Remington, *The Wounded Bunkie,* 1896
Courtesy of Special Collections/Musselman Library
Gettysburg College, Gettysburg, Pennsylvania

Materials

1-2 pounds of polymer clay, such as, Sculpey™ or Fimo™
plaster of Paris (hardware or hobby store)
water and container for mixing plaster
small sticks and other small tools to shape the clay
oven (adult supervision)
choice of decorating materials –
  markers
  acrylic paints and paintbrush

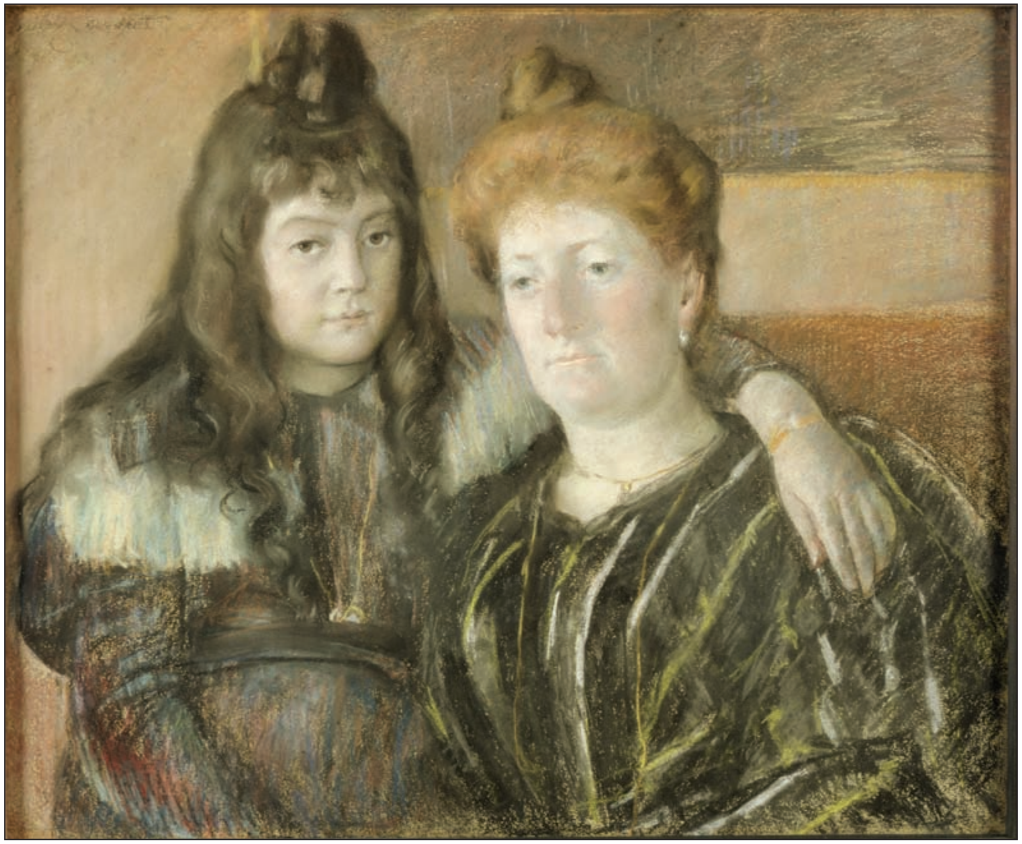
Process

1. Start with a small lump of polymer clay about the size of a lemon. Squeeze it to soften. Push the lump onto a table and shape it into a face. Think of a face to make such as a monster, superhero, princess, cat, owl, any face at all. Poke and pinch the clay to make a nose, eyes, lips, and hair. Use small tools to poke and carve textures and details into the clay.
2. An adult can bake the clay face sculpture following the instructions on the polymer clay box. Then let it cool completely after baking.
3. The casting part of this project starts once the face sculpture is baked and hardened. Now it is time to make a mold of the face sculpture, then cast a copy of it. To do this, take a large chunk of polymer clay and flatten it into a brick shape that is 2" wider and taller than the face sculpture, and is about 3" thick.
4. Gently press the face sculpture, face down, into the soft clay brick. Push slowly and firmly, maybe wiggling it a bit so the face buries itself in the soft clay. Then carefully lift it out. What's left behind is a mold of the face sculpture – a hollow that is exactly the shape of the sculpted and baked face.
5. Stir water slowly into about 1/2 cup of plaster of Paris in a container until like a thick milkshake. (An adult should supervise so the child does not breathe the plaster powder.) Pour wet plaster into the hollow mold in the clay, and let it sit still for several minutes. The plaster will harden and become strong in an hour or two. (Place any leftover plaster in a plastic bag in the trash. DO NOT RINSE PLASTER DOWN THE DRAIN or it may seriously clog plumbing!)
6. Bend the clay mold to remove the plaster casting. It will be damp and fragile and must now dry overnight. (Note: If the hardened plaster was carefully removed, another batch of wet plaster may be poured into the same hollow mold and another casting made – even one hundred cast copies of the face could be made!) Face castings may be painted or decorated with markers. If several castings were made, they can be made to look identical or each can be made completely unique.

YOUNG CHILD
Playdough Face

Press one ball of playdough on the table. Pinch and pull features into the ball that look like a face. Use tools to add details. Use a garlic press to make hair. Roll little balls to make eyes. Add collage materials like macaroni or toothpicks for silly hair, eyes, features, and decorations.

Mary Cassatt

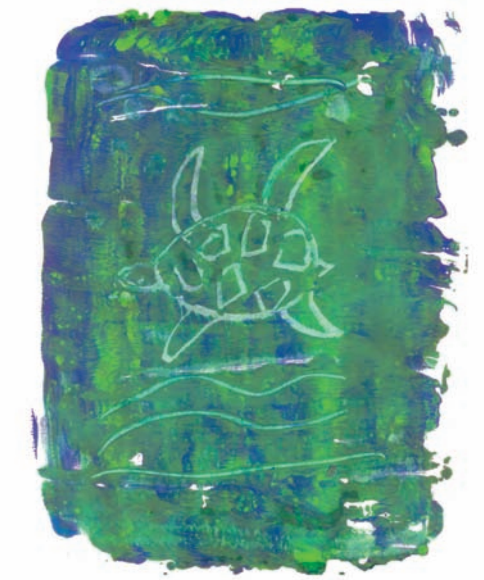


Mary Cassatt
Madame Gaillard and Her Daughter Marie-Thérèse, 1897
Pastel on paper, 23 x 28-3/4 in
Gift of Barbara B. Millhouse
Reynolda House Museum of American Art,
Winston-Salem, North Carolina

May 22, 1844 – June 14, 1926
Impressionist painter, Printmaker

Tara Gartner, 11

Mary Cassatt [kuh-SAT] was born in Pennsylvania, the fourth of five children born in her well-to-do family. Mary Cassatt and her family traveled throughout Europe and visited many countries by the time she was ten. In those days, women did not have professions, and there were very few women artists. Her family did not approve when she decided to become an artist, but her desire was so strong, she bravely took the steps to make art her career. She studied first in Philadelphia and then went to Paris to study painting. She admired the work of Edgar Degas and was able to meet him, which was a great inspiration. Her parents thought she should not be living alone in Paris, so they went to live with her, bringing her sister Lydia with them. Even though Lydia became very ill and her parents were growing older and needed care, she still found time to paint. Though she never had children of her own, she loved children and painted portraits of the children of her friends and family. She became known as the painter of mothers and children. Cassatt lost her sight at the age of seventy, and, sadly, was not able to paint during the later years of her life. She retired to her French country estate. Mary Cassatt will be remembered as a great American artist and a brave, independent woman.



Baby Turtle Swims Free
by Cole Goodman, 7

Create a back-draw monoprint by spreading paint smoothly on a flat surface and then lightly placing paper on the paint. Draw firmly and directly on the paper with a pencil. Lift the paper to reveal the monoprint on the reverse side of the paper. Many of Cassatt's artworks were called monoprints or monotypes, which means one print was made from a painting of ink or paint on a printing surface or plate.

Monoprint Back-Draw

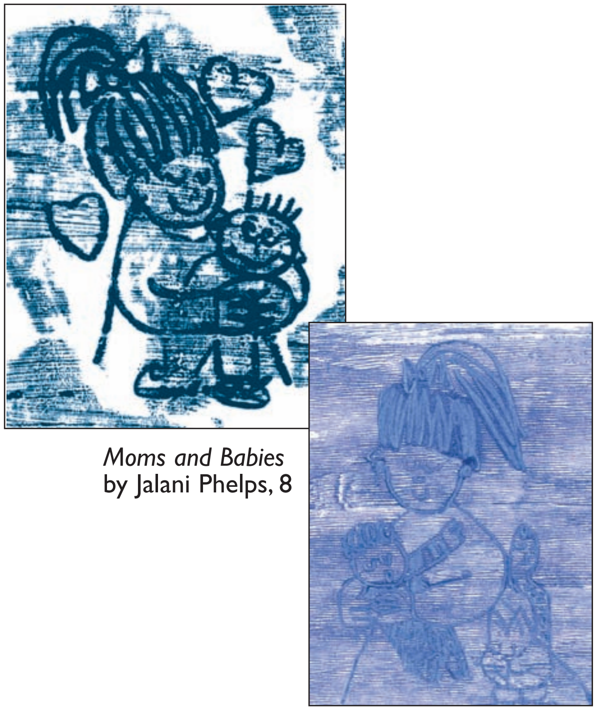
Materials

- choice of paint, liquid acrylic or tempera
- smooth surface, such as –
  - countertop
  - cookie sheet
  - sheet of Plexiglas™
- brayer to roll paint or a wide sponge brush
- several sheets of copier paper
- pencil, pen, or crayon

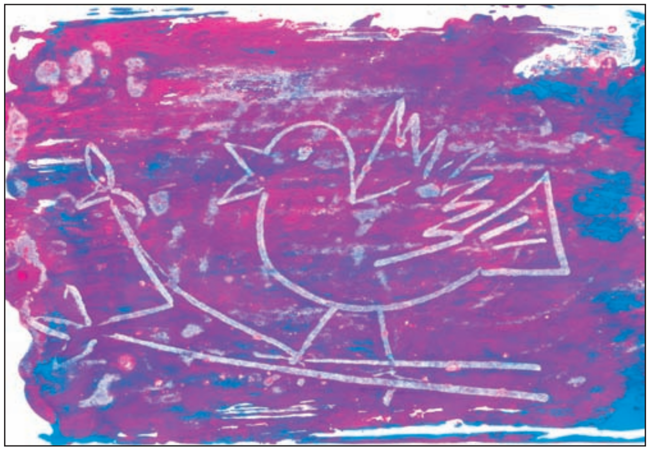
Process

1. Squirt some paint on the smooth surface. Roll it thin and even with a brayer to about the same size as the paper. If a brayer is not available, use a sponge brush to brush the paint as smoothly and evenly as possible. The smoother, the better. A few drops of water can be added if the paint starts to dry out too quickly.
2. Gently and quickly place a sheet of copier paper on the painted area. (The paper can be dampened slightly to help it accept the paint.)
3. Pressing firmly, draw with a pencil, pen, or crayon. Draw quickly and firmly. Pat gently around the drawing to pick up more paint.
4. Lift and peel the paper from the paint, and see the image that has been transferred to the paper. Notice how the drawing tool plowed a groove through the paint to give an interesting double-line effect.
5. Depending on how the monoprint turned out, additional monoprints can be created:
   - If the first print was thick and hard to see, do not add more paint. Roll the paint smooth again, and then proceed to make a new back-draw monoprint with a fresh sheet of paper and a new drawing.
   - If the first print was too light, add more paint and maybe a few drops of water, roll smooth again, and make a new drawing and print.

YOUNG CHILD
Fingerpaint Monoprint
Fingerpaint directly on a cookie sheet using liquid starch mixed with tempera paint. When ready, lightly press a sheet of paper to the design, then peel away. The paint design will transfer to the paper making one print – a monoprint. Continue painting and printing, adding more paint as necessary.



Moms and Babies
by Jalani Phelps, 8



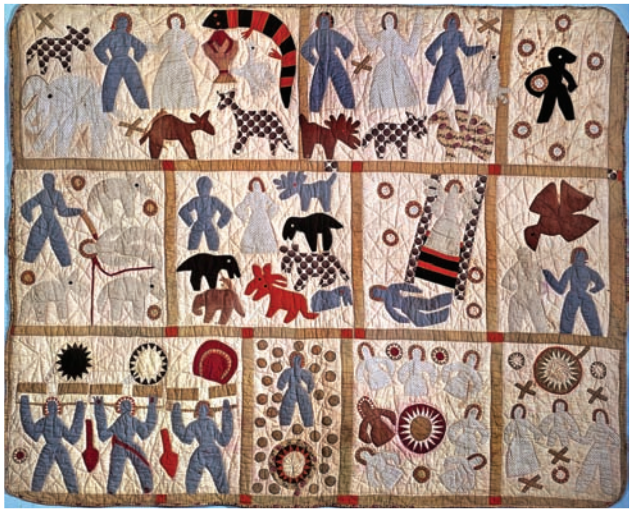
Mama Bird
unlisted artist

Harriet Powers

October 29, 1837 – January 1, 1910
Primitive Fiber Artist, Quilter

Devin Gartner, 9

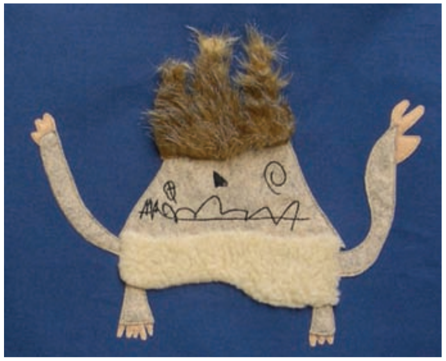
Harriet Powers [POW-erz] was born a slave near Athens, Georgia. Years later, as a freed slave, she created two quilts thought to be the best of their kind anywhere in the entire world. Powers used a traditional African appliqué technique to record important events and ideas on her quilts, a source for telling stories. She often included local legends, Bible stories, and heavenly events. When forty-nine years old, Powers began to exhibit her quilts. A Southern artist named Jennie Smith saw them at a craft fair. Powers didn't want to sell them but later changed her mind. Smith said that Powers would visit her quilts because they were so precious to her. Because Harriet Powers agreed to sell her quilts, she has preserved them for future generations to treasure. They are now on display in the Smithsonian Museum of Art in Washington, DC.



Harriet Powers
Bible Quilt, 1886
#75-2984, National Museum of American History,
Smithsonian Institution, Washington, DC

Create an easy, bright, bold appliqué with sticky-backed hobby felt. No sewing is needed, though stitching with yarn adds to the true appliqué experience. Further decorate with sewing trims, buttons, and fabric scraps. The art can tell a story or simply fill a wall with color. (See *Robot*, p. 7)

Felt Appliqué



Hairy Monster
Original drawing by Enzo Greco, 4
Construction for shoulder bag by Lizette Greco
© Lizette Greco 2005

Materials

craft felt with sticky backing, several
  small sheets in different colors
large piece of felt for background
scissors
choice of decorating materials –
  buttons
  faux fur
  sewing trims
  sequins
  fabric scraps
  felt scraps
yarn and large darning needle
fabric glue
sewing machine, optional
  Note about sewing: Many children are capable of sewing with a sewing machine with adult assistance. Practice first on scraps, and begin slowly.
optional display materials –
  cardboard, wood, tape, stapler

Process

1. Think of a picture or design to create with pieces of felt. The picture could tell a story, hold a memory of an event, or may simply be a picture that stands alone. Sewing pieces to a larger fabric to make a picture is called an appliqué.
2. Draw the different parts of the picture on sticky-backed craft felt squares with a marker. Cut out the pieces. Stick the pieces to the large piece of felt, assembling them into a picture. The felt pieces will hold without sewing. If sewing is preferred, use a sewing machine or a needle and thread. Adult help is always needed for sewing.
3. To add more design and interest, sew through the design with yarn on a large needle. Use a large, colorful "in and out" stitch with yarn about 12"-24" in length.
4. Sew or glue on more decorations, buttons, and sewing trims. Faux fur adds humor and design to people, animals, or creatures. Sequins add sparkle, and buttons look like eyes, lights, or push-buttons. Consider sewing decorations and shapes with a sewing machine.
5. To display the appliqué, pin it to a wall or a piece of cardboard. For a more polished look, attach the appliqué to a wood panel. Place the appliqué face down on the workspace. Center a piece of wood (4" smaller than the appliqué) over the appliqué. Wrap the edges of the appliqué tightly back over the edges of the wood. Tape edges to the wood's back to hold. Staples may also be used to more firmly attach the appliqué to the wood.

YOUNG CHILD
Embroidery

Tape one end of a length of heavy yarn with masking tape to form a simple embroidery needle. Poke holes in a grocery tray with a pencil or scissors, with adult help. Sew in and out of the grocery tray with the yarn.

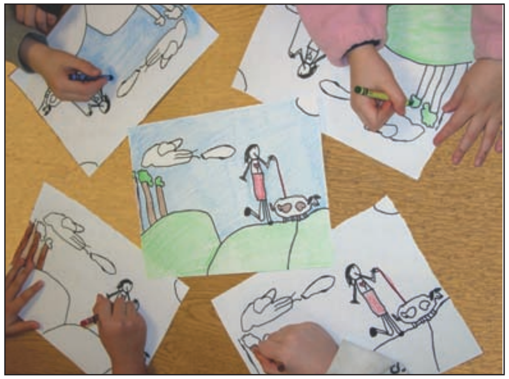
Currier & Ives

Like the colorists who worked for the company of Currier & Ives, form an assembly line with a group of friends or classmates, and hand-color an identical set based on one original child-made drawing.

Assembly Line Coloring

Materials

black marker
white drawing paper
photocopies of one black-and-white drawing created by a child (one copy for each person in the group)
colored pencils



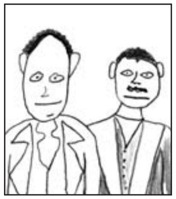
Five second graders create five identical Assembly Line Coloring artworks from one original drawing created by Sydney P. The drawing was photocopied for the group to color in an assembly line. Each artist colored only one assigned part of the drawing, and then passed it onward for the next artist to complete an assigned section. When all five sections were completed, there were five hand-colored nearly identical finished artworks. Original drawing is by Sydney P., 8.

Process

1. Decide what kind of scene everyone in the group would like. Then one child will draw the simple, bold scene with black marker.
2. An adult can make photocopies of the picture using good white paper. It is best to use a quality paper that is thicker than regular copier paper. (Ask for help at a copy store, or have someone from an office make the copies, if necessary.)
3. The group will decide how each part of the picture will be colored. One person can completely color one drawing as a master example to follow.
4. Set up the assembly line for the final coloring. Each artist in the line will use just one color and for one part of the scene, passing it to the next person when complete. Color as many different editions or copies as desired. It would be nice to have one for each of the artists in the assembly line. If the assembly line works like Currier & Ives, every picture should end up looking nearly the same. Some artists may take longer than others, so work out a system that keeps things moving.
5. When all the coloring is done, hang all the assembly line prints on the wall. Compare them, and see if they look identical or nearly identical.

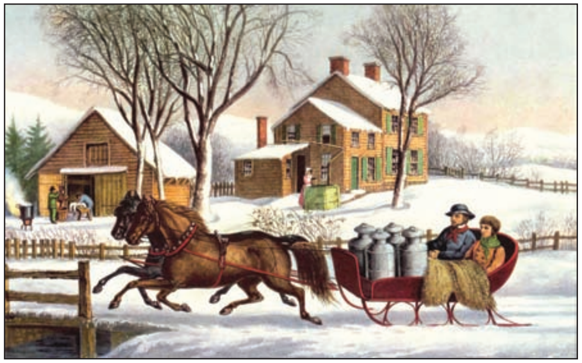
YOUNG CHILD
Multi-Printing
Draw with one color marker on white paper. Print several copies on the photocopier in black and white. Color the copies with markers or crayons.

Currier: March 27, 1813 – November 20, 1888
Ives: March 5, 1824 – January 3, 1895
Illustrator, Printmaker, Romantic



by Tore Olson, 10

Currier and Ives [KUR-ee-er] [ahyvz], the name of their New York printing company, created artworks of popular scenes like sports, disasters, charming landscapes, patriotic events, and current happenings in the news. Nathaniel Currier started the company with a new printing method called lithography, beginning when he drew a picture of a famous building burning in a dramatic fire. He made prints and sold them just days after the fire occurred. Photography wasn't invented yet, so people were interested to see a picture of the actual event. Soon Currier was printing scenes of other events: boxing matches, a steamship burning on the ocean, parties, and sleigh rides in the snowy countryside. James Ives was hired to help draw pictures, and the two men were such a good team that Ives became a full partner. Drawings were printed carefully on good paper, each hand-colored one by one. Colorists worked in an assembly-line process, each artist coloring just one area of the whole picture. Americans could finally own art, many for the first time, thanks to the company of Currier & Ives, who produced over seven thousand prints!

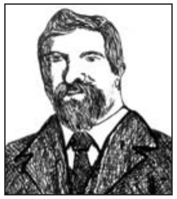


Nathaniel Currier and James Ives
Winter Morning in the Country, 1873
Currier & Ives, 125 Nassau Street, New York
Lithograph, handcolored, 8-3/8 x 12-3/8 in (213 x 315 mm)

Louis Comfort Tiffany

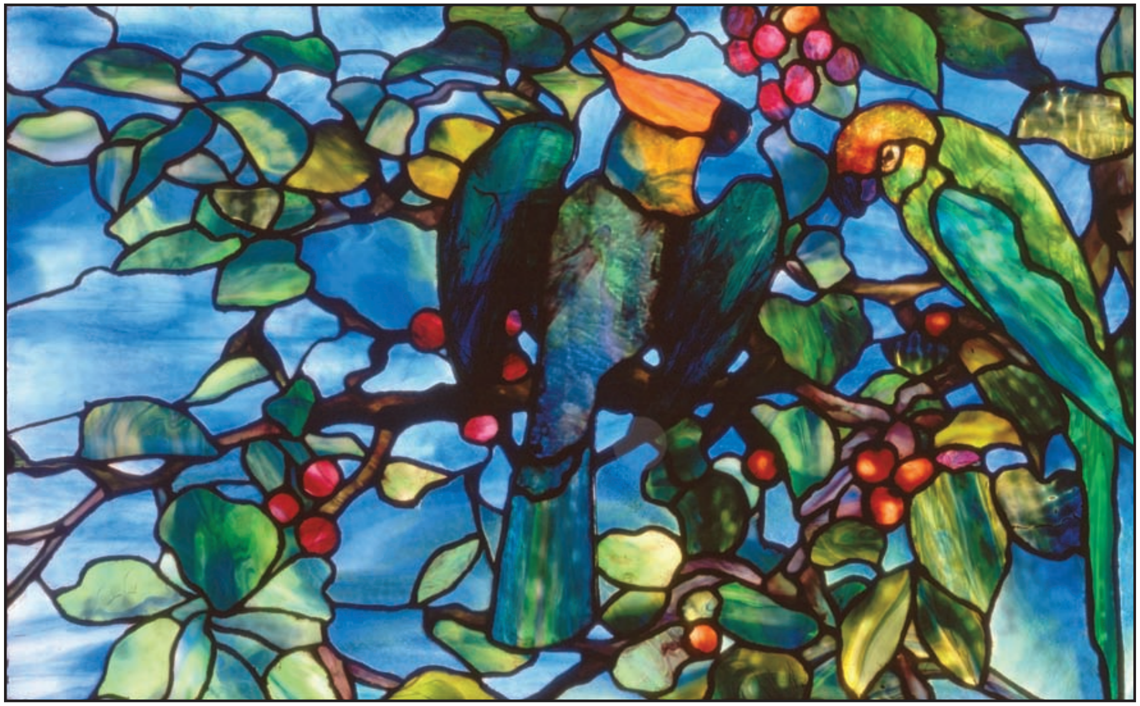
February 18, 1848 – January 17, 1933

Glass Artist, Art Nouveau

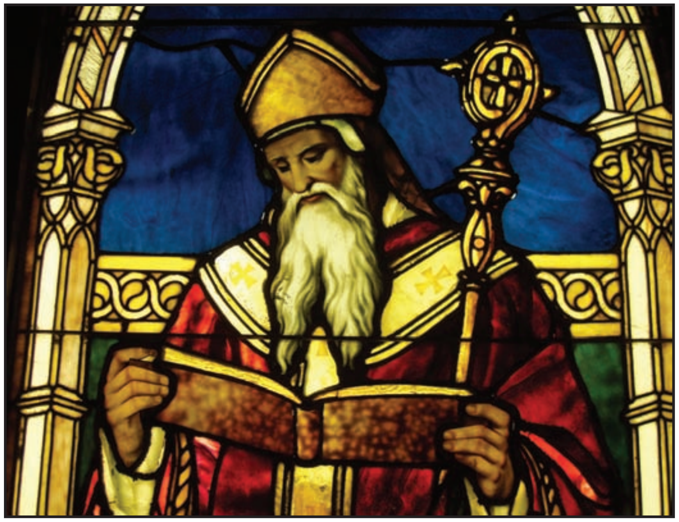


by Cedar Kirwin, 14

Louis Comfort Tiffany [TIF-uh-nee] grew up near New York City where his family owned the famous Tiffany's jewelry store. As an adult, Tiffany created art with colored glass and sunshine. The windows he designed were made from thousands of tiny glass pieces, each color and type of glass specially made at Tiffany's factory. He made large windows for churches and public buildings, and smaller windows, lamps and vases for private homes. Beautiful Tiffany lampshades were especially popular because electric lights had just been invented, and people were enjoying the beauty of stained glass in their homes at night. Tiffany's work is part of the Art Nouveau style. His favorite subjects were flowers, plants, and people in natural settings. Tiffany said that he wanted his work to show that "beauty is everywhere…uplifting…health giving."



Louis Comfort Tiffany
Parrots Window, c. 1905
Tiffany Studios, New York, leaded glass for the Watts-Sherman House in Newport, Rhode Island
Courtesy of the Charles Hosmer Morse Museum of American Art, Winter Park, Florida
© Charles Hosmer Morse Foundation, Inc. 2008



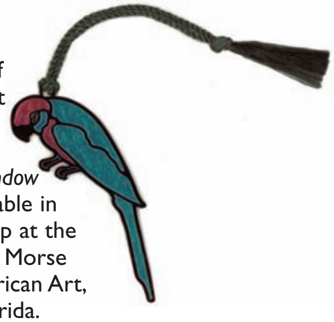
Louis Comfort Tiffany
Window of St. Augustine, detail of stained glass window
Courtesy of the Lightner Museum, St. Augustine, Florida

Stained glass is especially beautiful when light shines through and makes the colors glow. Because real glass is sharp and hard to cut, artists can instead create an easy light catcher with paints and a clear sheet of plastic that will look and shine like a Tiffany stained glass window.

Bright Light Window Display

Materials

white glue, 4 oz. squeeze bottle
choice of paint –
    watercolor, tempera or acrylic
sheet of clear acrylic plastic
muffin tin, foam egg carton, or other small cups
paintbrush
water



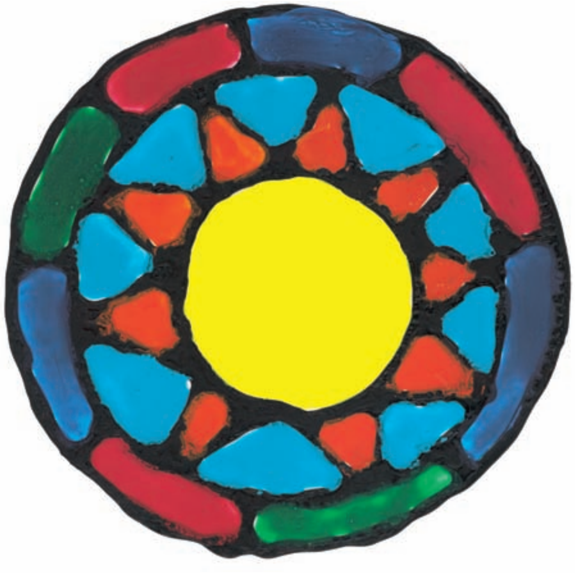
Sometimes a beautiful work of art becomes part of everyday life, as with this little Tiffany *Parrot Window* book mark, available in the Museum Shop at the Charles Hosmer Morse Museum of American Art, Winter Park, Florida.

YOUNG CHILD
Stained Tissue Glass
Save scraps of art tissue. Paint tissue scraps onto a piece of any color paper or waxed paper with a mix of white glue and water, or liquid starch. Paint all edges down. Dry overnight until bright, crisp, and shiny.

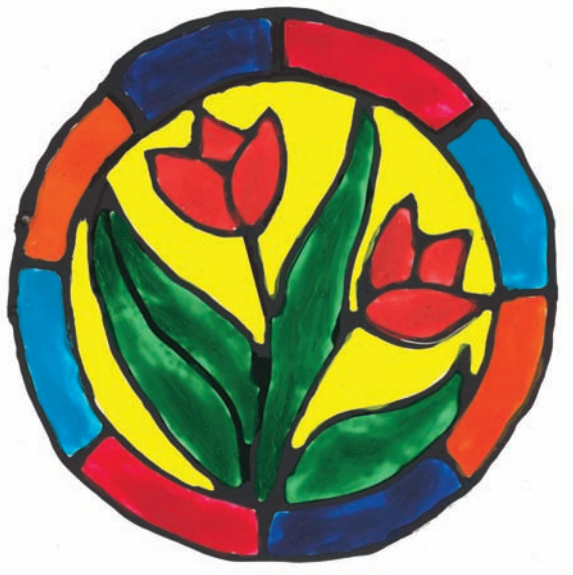
Process

1. Squirt half of the white glue from the squeeze bottle into a small jar. Cover and save to use later in this project.
2. Add a few drops of black paint to the glue left in the squeeze bottle. Shake and stir until the glue turns gray. The gray glue will look like the metal lines that hold a stained glass window together.
3. To make the design: Squeeze a gray glue design on the plastic sheet. Create any abstract design, or sketch a design on paper first. Place it under the plastic, and then follow the sketch with gray glue. The lines should connect with one another and go all around the outside, framing the design. The design can be in any shape: square, circle, oval, diamond, or custom.
4. Set the glue drawing on clear plastic aside to dry overnight. Once dry, place it on a sheet of white paper. Take out the jar of saved glue. Pour a bit of this white glue into the cups of a muffin tin or a foam egg carton. Mix water into each cup of glue to make it thin and runny. Then add different colors of paint to each cup. Stir the paint into the glue with a paintbrush.
5. Paint the areas between the gray lines with colored glue. These areas become the "stained glass" of the Bright Light Window Display.
6. Let the window display dry overnight. Then use scissors to trim the outside edges of the plastic. Hang the window display in a widow so light shines through. The colors will come alive!

Tiffany Design Challenge
Tiffany used flowers for many of his designs. Find a photograph of a very large flower shown up close. Place it under a sheet of clear plastic. Use gray glue to trace its shapes and to frame it. Color the flower design with thin glue mixed with different colors of paint.

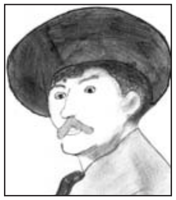


Let the Sun Shine In!
Two Tiffany window works by Mrs. Van Slyke's second grade, Lynden, Washington



James McNeill Whistler

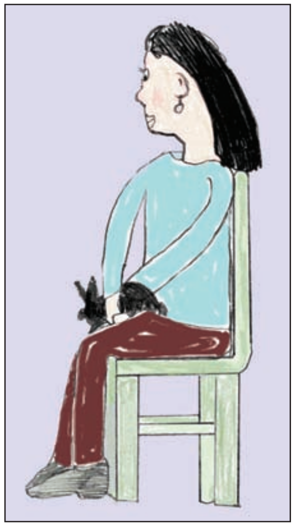
July 10, 1834 – July 17, 1903
Realist painter, Abstract


by Molly Brandt, 13

James McNeill Whistler [HWIS-lur] was one of the great characters of his era. He was flamboyant, egotistical, outspoken, and extremely talented. Whistler worked hard and painted wonderful works but was never associated with any particular style of art. His early portrait paintings were realistic, while later landscapes were nearly abstracts. He bridged traditions and did it with his own unique style. Whistler's painting titled Arrangement in Grey and Black *(better known as* Whistler's Mother*) is one of the icons of American art. Yet Whistler left America as a young man and lived the rest of his life in Europe. He was born in Massachusetts and spent a large part of his childhood in Russia, where his father worked building a railroad. In later years he claimed to actually be from Russia, saying, "I shall be born when and where I wish." One story about Whistler's most famous painting, the portrait of his mother, Anna McNeill Whistler, tells how he wanted to paint her as a standing figure, but she was uncomfortable standing for so long, and so brought in her own chair for the portrait session. Apparently Whistler went along with her wishes, and a great American painting was created.* Arrangement in Grey and Black *now resides in the Musee d'Orsay in Paris.*

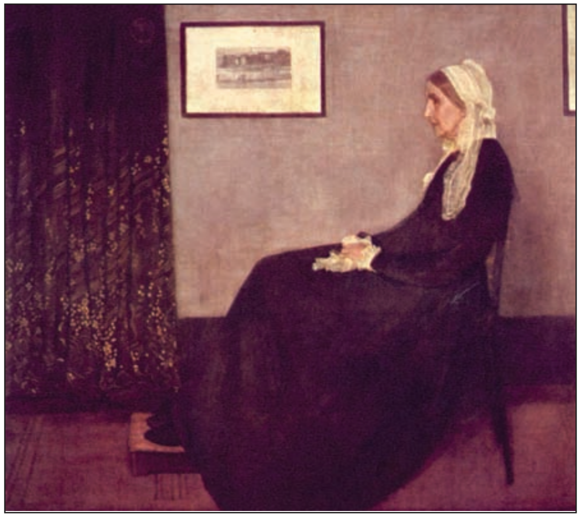
Draw a mother's portrait from a side view. Choose to color or paint the drawing. Painting on watercolor paper instead of drawing paper is a special activity for artists interested in fine work.

Side-View Portrait


Klem's Mother, Side View
by Eric Klem, 12

Materials

a mom or friend to pose for the portrait
choice of drawing paper or watercolor paper
About choosing paper: Watercolor paper is thicker than drawing paper, has a rough texture, and absorbs watercolor paint beautifully. It is inspiring to experience real watercolor paper now and then, and cutting an expensive sheet into smaller squares makes it economical. Watercolor paper also comes in tear-off pads.
pencil
choice of coloring tools –
  crayons or colored pencils
  watercolor paints and brushes, and a container of water


James McNeill Whistler
Arrangement in Grey and Black: Portrait of the Painter's Mother, 1871
Oil on canvas, 144.3 x 162.5 cm
Courtesy of Musée d'Orsay, Paris

Process

1. Invite Mom or any special person to pose for a portrait, just as Anna Whistler did for her artist son, James. Mom can sit in a chair reading a book, sewing, snoozing, or watching TV. She will be sitting for a little while, so she should be comfortable. Ask Mom to hold a pose while being sketched.
2. Choose to use drawing paper or watercolor paper. If using drawing paper, draw with pencil before coloring or painting. If using watercolor paper, sketch very very lightly with pencil first. Draw Mom from the side, creating a full body profile portrait in the style of *Whistler's Mother.*
3. Drawing Paper: Color the drawing with crayons, colored pencils, or watercolor paints.
   Watercolor Paper: Paint the drawing with watercolor paints.

More Great Moms

Find pictures of moms from around the world. Create portraits of many different moms, each on one 6" square of watercolor paper or drawing paper. Display the variety of portraits in a long line hanging side by side from a string or in a grid pattern on a large posterboard.

John Singer Sargent

The beautiful portraits of John Singer Sargent are perfect for a traditional art activity – drawing a reproduction of a great work of art. Art students often practice by copying famous paintings and sculptures. Visit an art museum, and find artists with their sketchpads, respectfully studying and copying great art. Reproduce or practice-copy a Sargent portrait with a choice of drawing materials.

Great Reproduction

Process

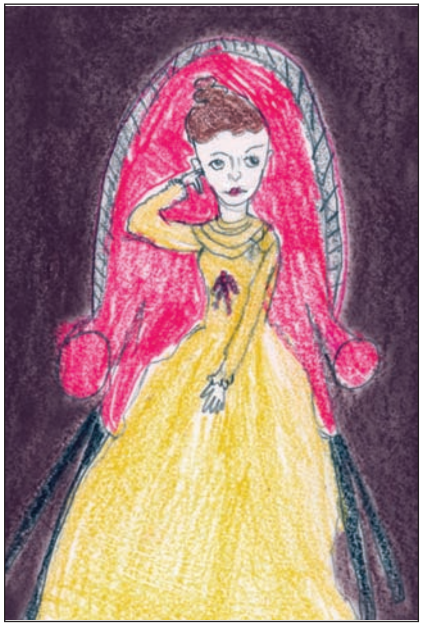
1. Select a portrait by Sargent from a library book or from the Internet. Look at it carefully, and then try to draw a picture of the painting. Work with any drawing tool in the list.
   About "Copying": Fine artists copy or reproduce the paintings of other artists in order to practice new styles and techniques, skills they can then bring to their own original work. Any artist's work can be the subject of this activity: realistic paintings, abstracts, sculpture, and all other designs.
2. Draw lightly at first, sketching the shapes of the painting and noticing the choices Sargent made as he painted face, clothing, and background. Is the person shown from the front or turned to one side? Look at the rich textures of clothing and the patterns made by the dark and light shapes in the painting. Sargent paid close attention to every detail.
3. After sketching lightly, finish the drawing using one of the techniques below. (This is called a *value study*.)
   - Draw an exact copy of Sargent's painting.
   - Draw thick, smooth outlines of Sargent's painting, like a coloring book picture.
   - Use pencils or chalks to fill in the tones of the Sargent painting, showing solid black areas, darkest areas, medium areas and the lightest shades
   - Turn the Sargent painting upside down, and draw it again, upside down.

Sargent Challenge

Draw the same picture a second time on a fresh sheet of paper, but this time, reproduce it from memory.

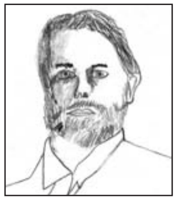
Materials

drawing paper
pencils and eraser
choice of coloring tools –
  crayons
  colored chalk
  pens
  colored pencil
  charcoal
  oil pastels
  marking pens
  pencils



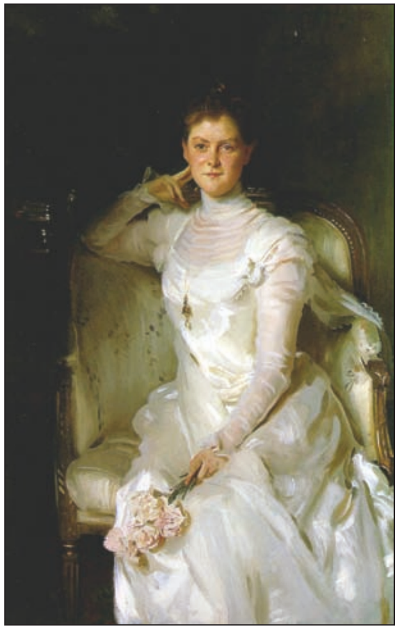
Great Lady
by Irina Ammosova, 8

January 12, 1856 – April 15, 1925
Realist painter, Portrait



by Lorenzo Ramos, 9

John Singer Sargent [SAHR-juhnt] was a great American painter who never lived in the United States. His parents were Americans living in Europe where he was born and lived his entire life. He traveled to the United States but always as a visitor. Sargent was a talented, hard worker who painted constantly. He is best-known for painting portraits and landscapes during his travels around the world. He painted famous people, world leaders, wealthy Americans, and businessmen. He also painted working people, gypsies, and poor street children, all with the same skill and attention that he gave to his wealthy clients. Although he worked during a time when other artists were exploring more abstract styles of art, Sargent was a firm Realist. He painted things exactly the way he saw them. The honesty of his work, combined with incredible skill in the thousands of paintings he created, make Sargent a truly great American artist.

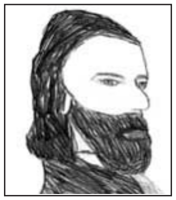


John Singer Sargent
Mrs. Joshua Montgomery Sears, 1899
Oil on canvas, (110 Kb); 147.6 x 96.8 cm (58-1/8 x 38-1/8 in)
Museum of Fine Arts, Houston, Texas

William Sidney Mount

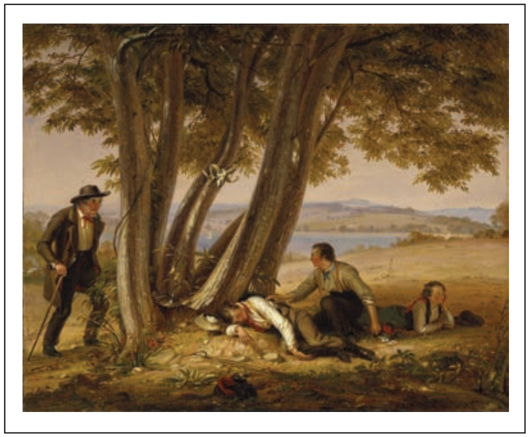
November 26, 1807 – November 19, 1868

Realist, Genre, Narrative



by Kellie Fiebig, 11

William Sidney Mount grew up on a farm on New York's Long Island. He became an artist through the encouragement of his older brother, who ran a sign-painting shop in New York City. William worked at the shop when he was a teenager. He studied art in college, later returning to the family farm at Setauket to begin his career. He began to paint realistic portraits and local scenes. Because he was also a musician, many of his paintings feature music and dance. He traveled with a paint kit and his flute and fiddle, sketching pictures of his neighbors at work and play. Mount's paintings became very popular. Many of Mount's paintings appeared in books or were copied as prints. People appreciated his Genre paintings, which were unique American themes of farm life, small towns, and portraits of common people. Other artists began to imitate Mount and paint similar subjects, but Mount's paintings are still considered to be the best images of life in America before the Civil War.



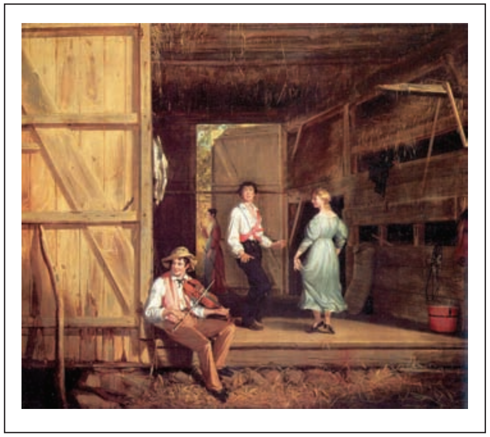
William Sidney Mount
Caught Napping (Boys Caught Napping in a Field), 1948
Oil on canvas, 29-1/16 x 36-1/8 in (73.8 x 91.7 cm)
Dick S. Ramsay Fund, # 39.608
Brooklyn Museum, Brooklyn, New York

Mount painted pictures of the countryside, farms, and small towns of rural Long Island. His paint kit contained all the things he needed to sketch scenes and paint complete pictures on location. Put together a traveling paint kit and head outdoors to paint a real scene with watercolors.

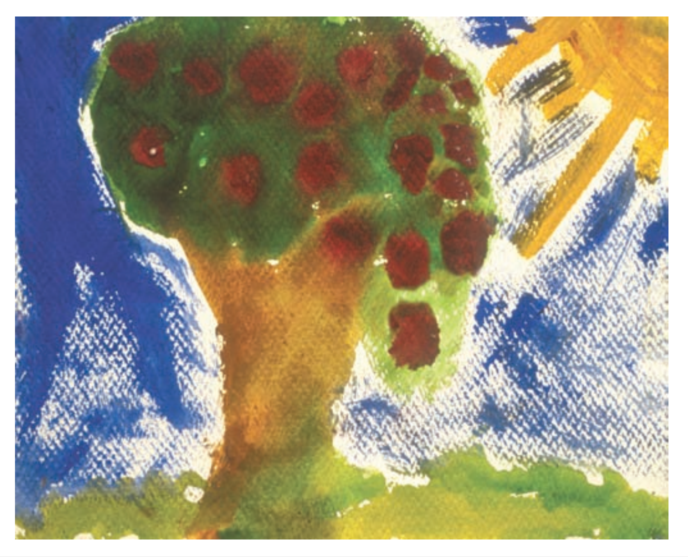
Real Painting

Materials

watercolor paint set with mixing tray
paintbrushes
plastic bottle of water
container to rinse brushes
pad of watercolor paper or sheets of paper taped onto a small board
pencil, permanent marker
paper towels
tote bag, backpack, or old purse



William Sidney Mount
Dancing on the Barn Floor, 1831
Oil on canvas, 25 x 31 in
Gift of Mr. and Mrs. Ward Melville, 1955
The Long Island Museum of American Art, History, and Carriages
Stony Brook, New York



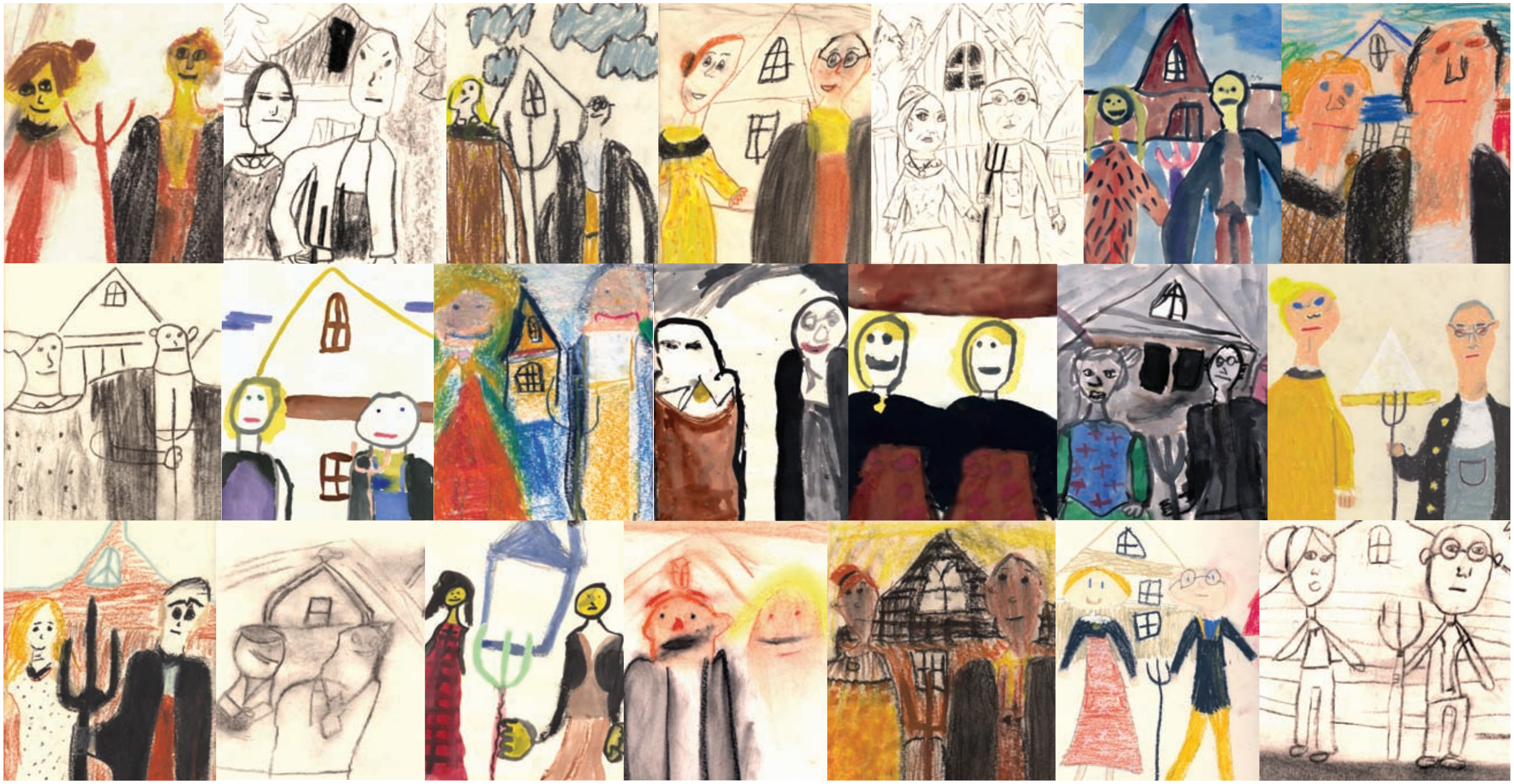
Apple Tree by Ivan A. Smith-Garcia, 6

Process

1. Assemble a traveling painting kit containing the painting supplies mentioned in the materials list. Go for a walk around the neighborhood to locate a scene for a painting, or head to a city park, playground, beach, public garden or favorite backyard. Adult permission and supervision are required.
2. Find a safe place to sit and create a painting. This might be a picnic table, a park bench, or on a blanket on the lawn. Set up the art materials, pouring water into the rinse container, with pencil and brushes handy.
3. Sketch the scene with pencil. This could be as large as a panorama of the landscape or as detailed as a close up of a flower or a fire hydrant. Some artists like to use only light pencil strokes to define the main shapes and areas of a painting, while other artists prefer drawing a complete picture with pencil or pen before starting to paint.
4. Dip a brush into water, wet the watercolor paints, and start painting. Mix paints together to create colors seen in real objects. Let the paintbrush sweep across the paper. Use plenty of water. Be bold and carefree, and paint happily! Because there's less control, painting on location allows young artists to be loose and spontaneous and to share their love of art with friends and neighbors.

New American Ideas

chapter 2



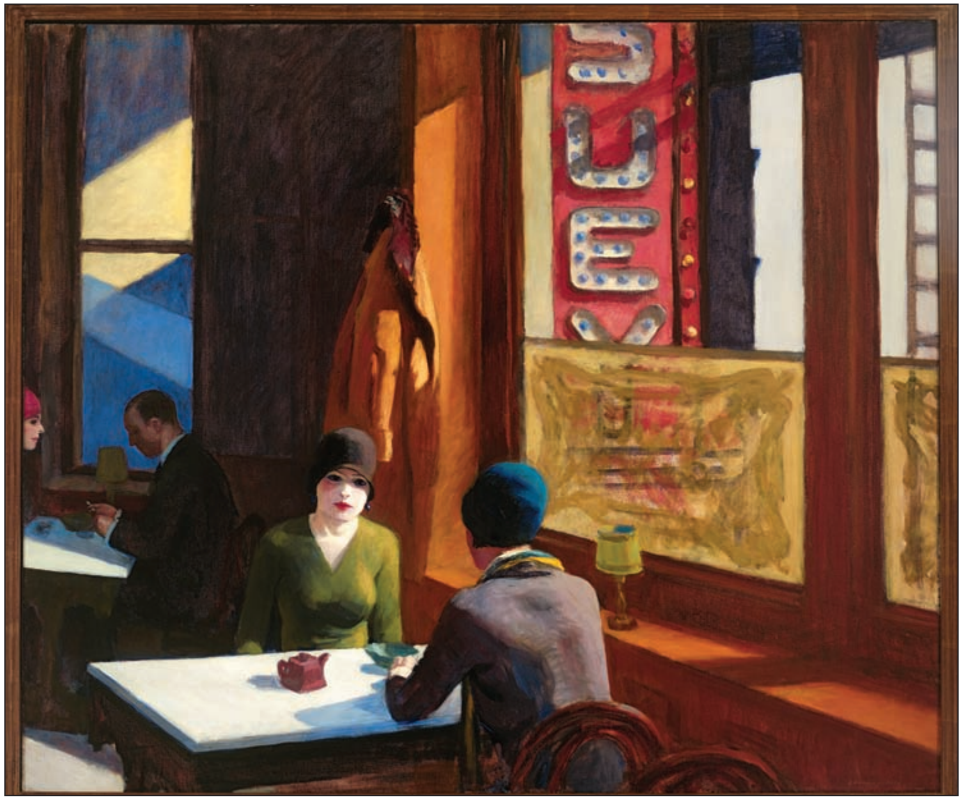
Ariana Moulton's third grade class at Lincoln Park Elementary School in Chicago, Illinois, shares twenty-one unique interpretations of Grant Wood's *American Gothic* (see Grant Wood, p. 52):

Top row, left to right:
Sophia Bellone, Alexandra Fernandez-Hassel, Winton Krestinger, Sophie Novak, Katherine Apushkin, Zoe Oomens, John Paul Penichon

Middle Row, left to right:
John Bae, Eliza Fischer, Camille Sosso, Melusine Velde, Nathalie Silva, Elizabeth Gatz, Chloe Crookall

Bottom Row, left to right:
Max Currer, Ethan Kronsnoble, Lara Furlow, Townsend Driggs, Elizabeth Eddlehauser, Caroline Fairbank, Anne-Sophie Furlong

Edward Hopper

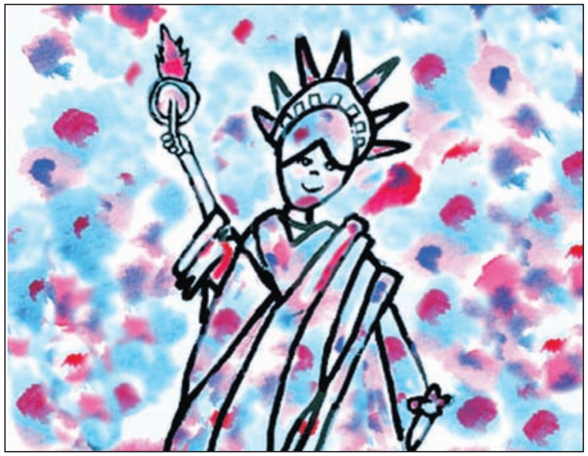


Edward Hopper
Chop Suey, 1929
Oil on canvas
Courtesy of Barney A. Ebsworth, private collection
© Barney A. Ebsworth 2008

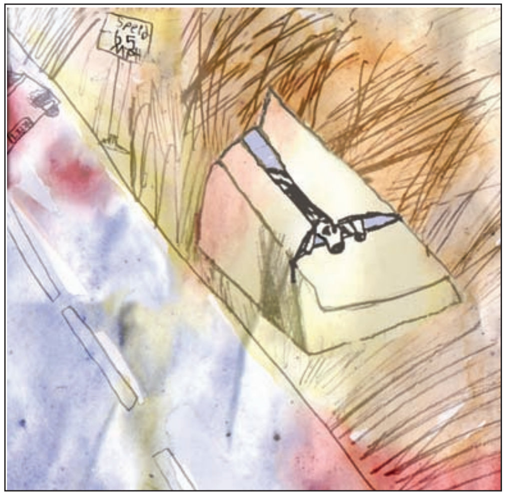
July 22, 1882 – May 15, 1967
Realist painter

by Kelly Klem, 10

Edward Hopper [HOP-er] was a Realist who painted pictures of America during the first half of the 1900s. While many artists of his time were exploring abstract art and pure design, Hopper chose to paint scenes of real American life – everyday ordinary scenes that became very powerful with Hopper's vision. Hopper grew up in the Hudson River town of Nyack, New York. He loved the boats along the river and once wanted to be a ship builder but decided on a career as an artist. In 1900, he moved to New York City to study art and to become a professional illustrator and painter. For a period of time, he was part of the group of artists who called themselves the Ashcan School (see George Bellows, p. 42). He lived in Paris for several years, and then he returned to New York where he lived and worked the rest of his life. Hopper is best-known for artwork that portrays a feeling of loneliness. His paintings often picture an open window in the corner of an empty room, a lone person sitting by a window, or several people together yet lost in thought and separated from each other. His landscapes show isolated houses in the country or bleak city streets. Yet Hopper's paintings are rich with simple shapes and colors and glowing light. His unique style and the emotional power of his paintings make Edward Hopper a true American artistic genius.



Hooray for Freedom!
by Irina Ammosova, 8



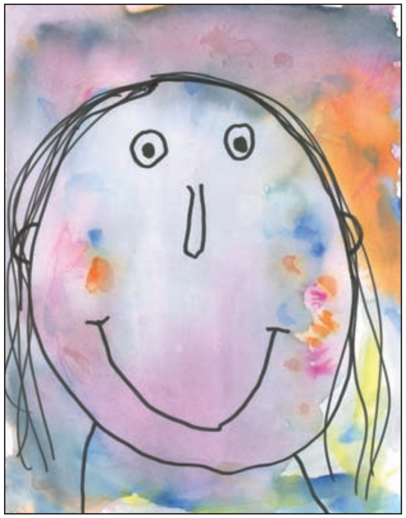
Abandoned Pup
by Nile Kirwin, 9

Edward Hopper's paintings express emotions like loneliness, happiness, anger, joy, or sadness. When the drawing is complete, wash over it with thinned tempera paint in a color to express that emotion.

Feelings Wash Over

Materials

crayons, colored pencils, or permanent markers
marking pens, optional –
  water-based markers blur and bleed when wet, a unique effect
white drawing paper
masking tape
choose a color for the "wash" –
  tempera paint thinned with water
  watercolor paints
soft paintbrush
paper towel, tissue, rag, or clean sponge for mopping extra paint-wash

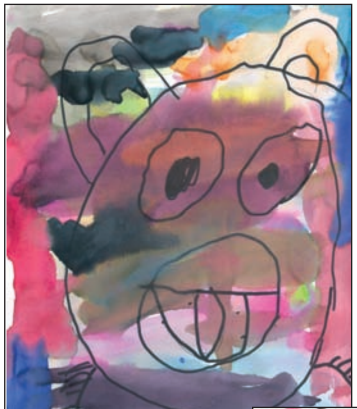


Relaxed and Content
by Sydney P., 8

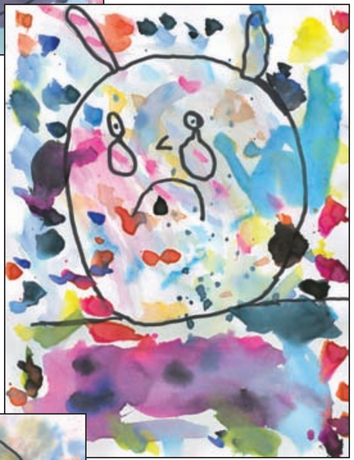
Process

1. Think of an emotion to express through drawing. Facial expressions are a good beginning way to draw emotional expression. Smiling, crying, frowning, and smirking are examples.
   Other ideas to draw that express emotion –
   - friends at a party
   - snowy night
   - holiday event
   - lost pet
   - looking out a window
   - view of a cemetery
   - rainbows
   - colors and shapes
   - lines and designs
   - clouds and sky
2. Draw and color the picture on white paper. Any style of drawing will do, whether fully detailed or simple and bold.
3. When the drawing is complete, tape all four sides to the table or workspace with masking tape lightly pressed to the paper.
4. Think about what color paint-wash will express the emotion of the drawing. Mix a little paint in a container of clear water. The water should have color, but only enough to color the paper lightly.
5. Wash over the drawing with the thinned paint, using a soft brush that holds a generous amount of the wash. Cover the entire drawing with thin color. Extra puddles may be soaked away with paper towels, tissue, or a clean sponge. Then let dry.
6. Carefully peel the masking tape from the paper. A clean unpainted 'frame' will remain.

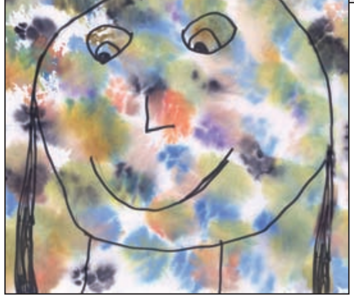
YOUNG CHILD
Wash Over
Draw boldly with permanent marker or black crayon on heavy paper. Use black only or a combination of colors. Paint over the entire design with a wash of thinned tempera paint or watercolor paints.



Scared Bear
by Cameron Bol, 8



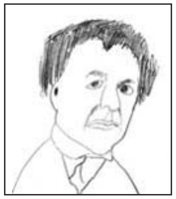
Sad Face with Big Tears
by Austin Cooper, 8



Happy Face Cat Prints
by Cristina Hernandez, 8

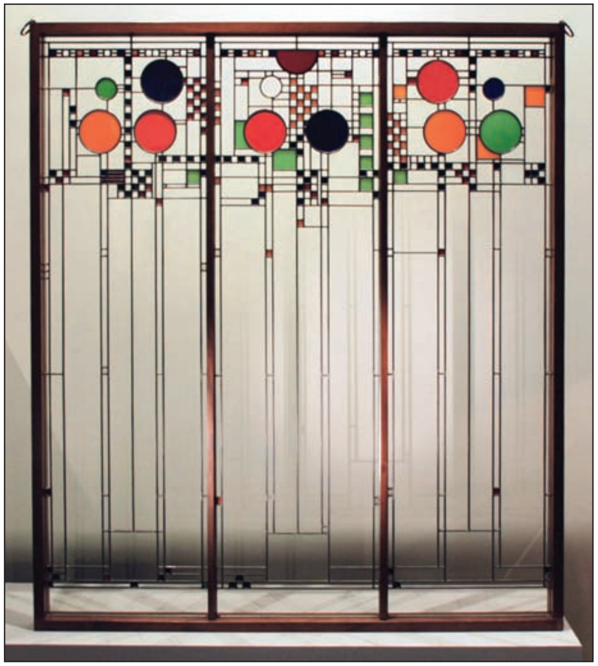
Frank Lloyd Wright

June 8, 1867 – April 9, 1959
Architect, Glass artist

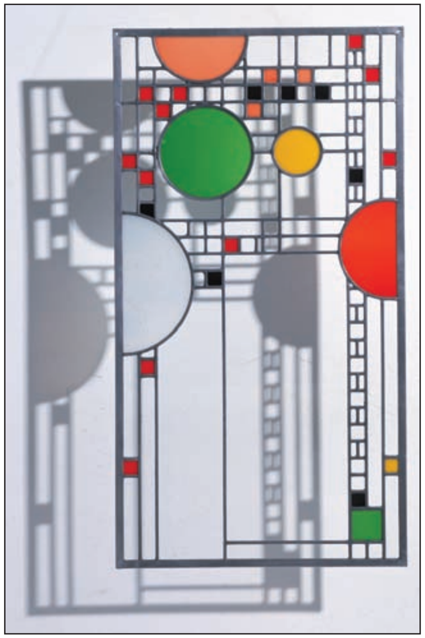


by Eric Klem, 12

Frank Lloyd Wright [rahyt] was born in a small town in Wisconsin. As a boy, one of his favorite toys was a set of wooden blocks. Block houses and imaginary cities were his first architectural designs! Wright became America's most famous architect. He designed houses, churches, skyscrapers, resorts, museums, and bridges. Most people don't know he also designed stained-glass windows, furniture, and other decorations for the insides of his buildings. In fact, some of Wright's art deco windows are the most beautiful ever designed. He used simple geometric shapes in the buildings and patterns he invented. Frank Lloyd Wright's buildings and other designs can be seen all over the world. Some of his best stained-glass windows are in a little school he designed called the Avery Coonley Playhouse. His work created a style of architecture and window design that is uniquely American.



Frank Lloyd Wright
Coonley Playhouse Triptych
Art glass, 3 panels, 24 x 81 in
Avery Coonley House, Riverside, Illinois, 1911
Courtesy © 2007 Oakbrook-Esser Studios. All Rights Reserved.
The Frank Lloyd Wright name, likeness and associated publicity rights, the Frank Lloyd Wright ® mark and variations thereof, are all the property of The Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, AZ. All drawings and designs of Mr. Wright protected under Copyright. © 2008 Frank Lloyd Wright Foundation / Artists Rights Society (ARS), New York.



Frank Lloyd Wright
Coonley Clerestory Two
Avery Coonley House, Riverside, Illinois, 1911
Art glass, 34 x 18 in
Image courtesy © 2007 Oakbrook-Esser Studios. All Rights Reserved. See full copyright credit to the left.
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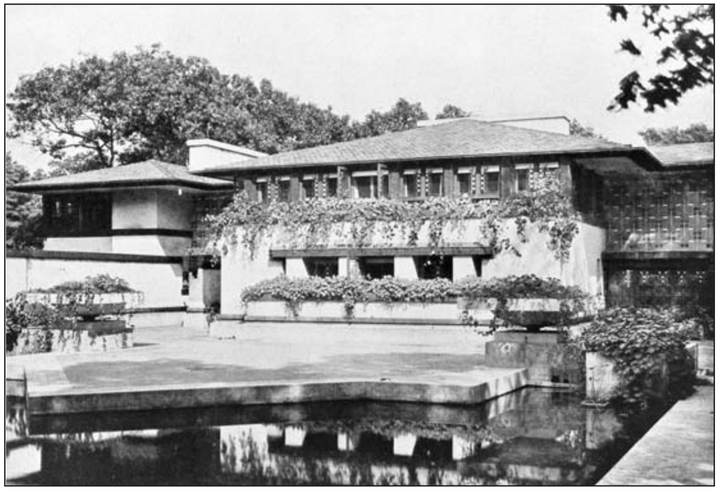
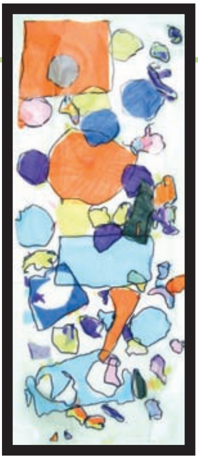


Frank Lloyd Wright, Architect
Photocopy of photograph, plate #117 TERRACE FRONT HABS, ILL,16-RIVSI,2-4
The Library of Congress. Avery Coonley House, 300 Scottswood Road, 281 Bloomingbank Road, Riverside, Cook County, © 2008 Frank Lloyd Wright Foundation / Artists Rights Society (ARS), New York

Frank Lloyd Wright designed cheerful windows with bubbles and other geometric shapes for the children's Coonley Playhouse. One even has a tiny American flag peeking between squares and lines. Create a bubble window by cutting art tissue and sticking it to large pieces of clear adhesive contact paper in a pre-planned pattern. Then sandwich the shapes with a second sheet of contact paper. Last, trace shapes with a permanent black marker, or draw lines with black marker to represent the window partitions. Display in a window, and let the sun shine in!

Bubble Window



Wild Window
by Cody, 8

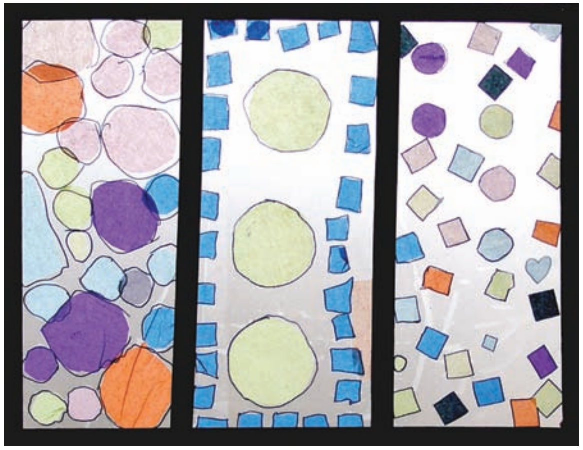
Materials

- clear contact paper (roll of adhesive vinyl, clear)
- scissors
- bright colors of art tissue
- objects with shapes to trace, different sizes –
  - circles:
    - quarter
    - cup
    - half dollar
    - bowl
  - squares and rectangles:
    - small box
    - product box
    - post-it note
    - piece of cardboard
- pen for tracing
- permanent marking pen
- ruler, yardstick, or straight edge

Young Child
See-Through Collage
Stick scraps of art tissue and other flat collage items to clear contact paper. With adult help, sandwich a second sheet over the artwork. Press out wrinkles, and trim edges with scissors.

Process

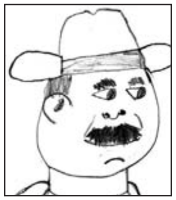
1. Consider how wide or tall to make the window. Start with one width of contact paper about 24" long. Then add more to make the window bigger, taller, or wider as desired. To make the window larger, simply stick and join contact paper segments together. Set aside.
2. Choose colors of art tissue. Trace shapes of selected objects on the tissue. Then cut out the shapes.
3. Lay the pieces of colored tissue on the work table in a pattern.
4. Place the peeled and sticky contact paper next to the pieces. Begin pressing the pieces into place. Feel free to change the pattern. Cut more pieces as needed, and press into place.
5. When all the pieces are final, an adult can help add the top layer of contact paper to the artwork. Peel the panel and hold the contact paper over the artwork. Begin pressing this top piece at the corners, and press until the entire artwork is covered. Expect bubbles and some wrinkles, which can be pressed out fairly well. Trim away any extra contact paper edges.
6. Rub the entire artwork with a straight edge to make it shinier. The back of a spoon works very well. Rub and rub!
7. To make the work look like stained glass, add black lines by tracing around the shapes with a permanent marker. Long lines can be drawn with a yardstick. Add a black line around the outside edge like a frame. (If black masking tape is available, pull a long piece the entire length of the edge of the window art to create a frame.)
8. Tape in a sunny window to enjoy. Group Idea: Several different window panes from numerous artists can be joined together with tape to make one huge bubble window!



Three Panel Bubble Window
by eight-year-old classmates
Maddison Fox
McKenzie Thompson
Tori Crabtree

Gutzon Borglum

March 25, 1867 – March 6, 1941
Realist sculptor

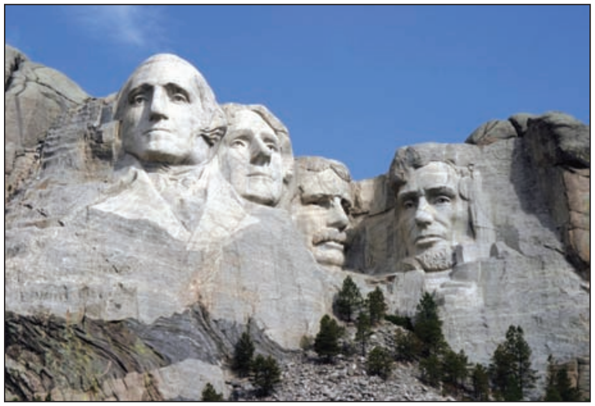


by Madeline VandeHoef, 8

Gutzon Borglum [BOR-gluhm], the great American sculptor, carved the monument of giant faces of four great American presidents in the side of Mount Rushmore, a great granite mountain. Gutzon Borglum was born in Idaho and grew up in the western states. He studied art in France and returned to the US to work as a sculptor. Museums bought his works, and soon he had a fine national reputation. He was invited to create a monumental work at Mount Rushmore in South Dakota. Borglum decided to carve four popular presidents. He sculpted giant clay models and hiked over the mountainside to pick the best placement for each face. Work began on the stone cliffs in 1927. For fourteen years, crews of workmen carefully blasted away chunks of rock and carved the cliff face with huge tools under Borglum's direction. The carving ended when Borglum died in 1941. The giant faces became a National Park that is visited by thousands of people every day of every year.

Landon VanBerkum, 8, carves a clay face.
Photograph by Rebecca Van Slyke
© Rebecca Van Slyke 2008

With a homemade wire-loop carving tool, carve a small-scale sculpture in a block of soft clay.



Photograph of Mount Rushmore. Courtesy of Dean Franklin © 2003

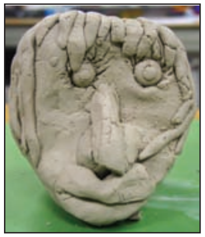
Carved Clay

Materials

clay: 1-2 pounds or more for each person
(See comments about permanent carving.)

base: 6" square of heavy cardboard or wood

carving tool:
2 or 3 paperclips
2 or 3 clothespins
masking tape



Photograph by Morgan Van Slyke

YOUNG CHILD
Playclay Carving

To simply experience the joy of carving clay, use Plasticine modeling clay or playclay. It will stay soft, and the resulting temporary sculpture can be recycled later for other projects. Play-dough is another option, though it will dry out and crack eventually.

Process

1. Make 2 or 3 wire-loop tools to use for the clay carving. Bend a paperclip by hand into a rounded or pointed shape, then pinch the wire ends with a clothespin. Wrap the clothespin tightly with masking tape or duct tape to secure the wire and create a handle.
2. Choose a subject for the carved clay statue. Sculpting a face in the style of Mount Rushmore is one possibility. Animals make excellent subjects, especially animals sitting, lying down, or curled into compact forms. (Hint: Avoid figures with slender parts like legs or outstretched arms.) Abstract sculptures are always interesting, and any sculpture can develop into an abstract if realism proves frustrating.
3. Press and shape the soft clay into a rough shape set firmly on a cardboard or board base. Gently carve away bits of clay with the wire-loop tools, pulling the wire slowly through the clay to remove a little bit at a time. Avoid the temptation to mold the clay with fingers. Carving is a completely different way to create a sculpture.
4. As the clay is removed, imagine a stone sculptor working with hammers and chisels, or workmen high on the face of a cliff setting dynamite charges for each bit of rock removed in the carving of Mount Rushmore. Once clay is removed, don't put it back, even though the soft clay would allow this.
5. When the clay sculpture is finished, follow the directions for the type of clay used to let it dry and harden or remain soft.

Permanent Carving

To create a permanent sculpture that can be displayed for years, use air-drying clay (which will slowly dry to a permanent hardness), polymer clay (which can be baked hard in a household oven), or potters' terra cotta clay (which can be fired in a kiln).

Grandma Moses

Portray a scene, real or imaginary, in a neighborhood, classroom, playground, park, or other busy location. Paint it to take place in summer, fall, winter, or spring. Add busy people and all the details of their busy lives, celebrations, or activities characterized by the time of the year.

Busy Season

Materials

choice of something white to paint on –
- flat piece of wood, painted white
- cardboard, painted white
- heavy white paper
- cardboard,
  covered with white paper
- white posterboard
- white cardboard box lid

choice of paints –
- tempera or acrylic

paintbrushes in various sizes,
  including small and fine-point

container of water, rag

colored pencils and fine-point
  permanent markers, optional

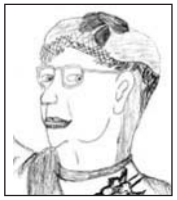
Process

1. Think of a busy scene that would be interesting to imagine or remember. Think of the time of year of that scene. Choosing to paint an imaginary or pretend scene is fine to do.
2. Begin by preparing the background of the scene to go with a season. Summer will have bright light and warm colors; winter will have blues and whites; spring will have greens and yellows; and fall will have warmer shades of color. Paint from the sky down like Grandma Moses, making mountains or hills with a larger brush and paint. Let dry.
3. Next, add as many activities and people, characters, pets, houses, and so on as desired. Fill the scene with activities and details. Use paint and a small brush. If preferred, fine or medium-tip permanent markers will also work well on the painted background if it is completely dry.
4. When everything feels right, the painting is ready to dry.

Colored Pencil Option

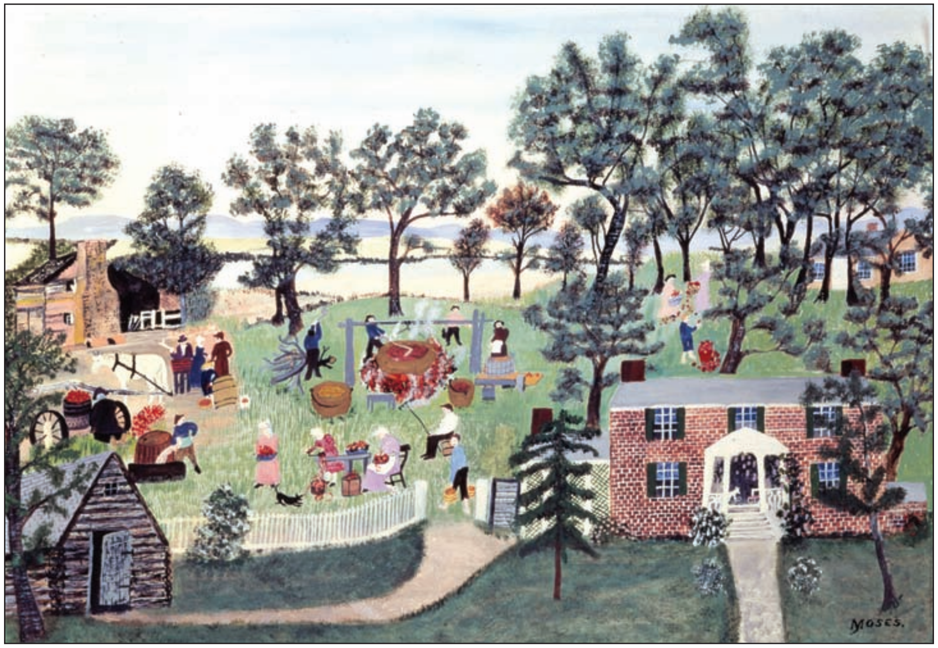
If paints seem too messy or hard to control for detailed small work, try drawing with colored pencils instead. Additionally, lightly touch a moistened fine-point paintbrush to some of the pencil markings to blend colors.

September 7, 1860 – December 13, 1961
Folk Art painter, Primitive



by Abbi Garcia, 10

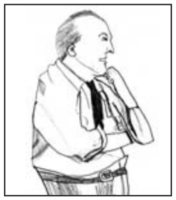
Grandma Moses [MOH-zis] took up painting when she was in her seventies, and painted 1600 paintings, more than 225 of them after her 100th birthday! She lived until she was 101. Grandma Moses began her life a year before the Civil War as Anna Mary Robertson, the third of ten children, and was warmly encouraged by her father to draw and paint. She later met and married Thomas Moses, and together they farmed with their five surviving children. Years later after Mr. Moses died, Anna Mary Moses, known as Grandma Moses to everyone, began painting scenes of life and celebrations seen in upstate New York where she had lived most of her life. Grandma Moses was a self-taught painter. She painted from the sky down: first the sky, then the mountains, next the land, and last of all, the tiny busy people. She worked from memory on pieces of pressed wood painted white, or on strong cardboard. Grandma Moses was feisty, strong, kind, and one of the most famous folk artists in 20th century America. Grandma Moses once said, "Painting's not important…the important thing is keeping busy. If I didn't start painting, I would have raised chickens."



Grandma Moses
Apple Butter Making, 1953
(K 653) Copyright © March 1953
(renewed February 1981)
Grandma Moses Properties Co.,
New York

Hans Hofmann

March 21, 1880 – 1966
Abstract Expressionist painter

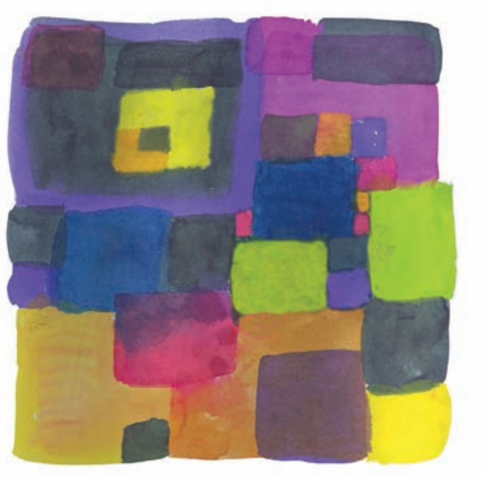


by Alexander Petersen, 9

Hans Hofmann [HOF-muhn] is called an Abstract Expressionist as well as a Fauvist and a Cubist; he is all of these, and he also created his own new style of powerful and unique paintings known for their energetic clashing colors and design. Hofmann was born in Germany and grew up in Munich. He studied architecture before he began to paint. When he moved to America, he became known as the most important and influential American artist in this country and as the leader of Abstract Expressionism in America. Hofmann was a renowned inspirational art teacher with his own art schools, and was recognized for helping students develop their individual ways of creating art. Hofmann encouraged his students to visit museums and art galleries so they could see many kinds of art. Many of Hofmann's students became famous artists (see Wolf Kahn, p.74). Hans Hofmann once said, "Art is essential to being fully human."

Hofmann's signature style often shows bold color blocks layered with an energetic painted surface and overlapping shapes. With no particular pre-planned design, paint with bright colors to create shapes that fill the paper as they overlap and join. Blocks and rectangles of art tissue can be pressed into the paint to highlight the design.

Energetic Color Blocks



Lots of Color Blocks (above)
by Brianna George, 5

Materials

tempera paints in bright colors
paintbrushes
large sheet of drawing paper
art tissue in bright colors
scissors

Process

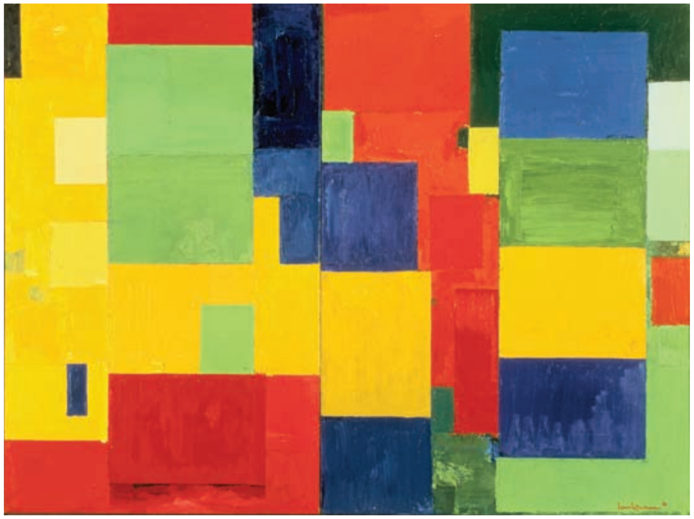
1. To begin, paint the entire sheet of drawing paper with two or more large areas of color (rectangles or other large shapes). Then dry.
2. With a free hand, paint large blocks of color on the painted drawing paper, making them overlap. Rectangles and squares will be most like Hofmann's work, but any shapes are expressive.
3. Allow the painting to dry, or proceed to the Art Tissue steps for how to add colored shapes to the painting.

Art Tissue Press-In

While the painted shapes are still wet, tear or cut matching shapes from art tissue, and press each shape into the paint shape. Allow the shapes of tissue to overlap. No glue is needed. Dry the entire artwork completely.

More Colors, More Ways

Explore creating large blocks of overlapping color with other art mediums, such as colored chalk, oil pastels, or liquid watercolors. Crayon melted on a warming tray is another medium that works well for designs made of blocks of color.



Hans Hofmann
Combinable Wall I and II, 1961
Oil on canvas
112-1/2 x 84-1/2 in
Berkeley Art Museum/Pacific Film Archive.
Gift of Hans Hofmann, 1963.10,
© 2008 Renata, Hans, and Maria Hofmann
Trust / Artists Rights Society (ARS), New York

YOUNG CHILD
Block Painting

Glue felt to a block of wood. Press the block in paint, and then print on paper. Add more prints with more colors. Colors and shapes will mix on the paper.

Charles Demuth

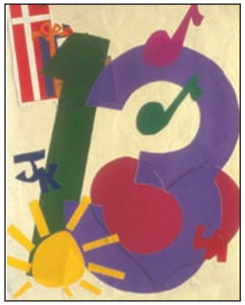
Create an artwork that features images associated with a good friend's interests and life, yet not a portrait of how the friend actually looks. Use basic materials like colored markers and magazine cut-outs on white drawing paper. For a bright touch, highlight an important aspect of the work with gold paint.

Homage Portrait Collage

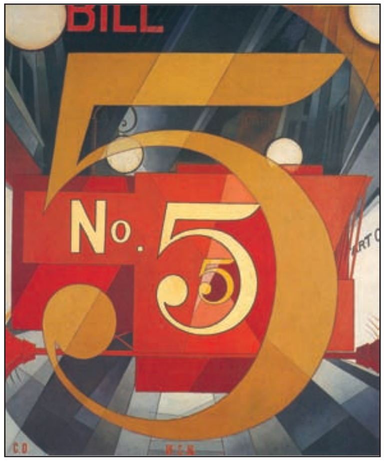
Materials
pencil
magazine clippings
large white drawing paper
scissors
colored markers, wide and fine tip
glue
gold paint and small brush
a friend to honor

Process

1. Think of a good friend or family member. Think of images about that person like things this person likes or enjoys doing. Some ideas are:
   Sports – soccer, basketball, skateboarding
   Pets – cat, dog, fish, snake, gerbil
   Food – dessert, sandwich, spaghetti
   Fashion – hat, shoes, jewelry
   Friendship – overnights, birthdays, playing
   Hobbies – reading, fishing, painting, horses
   Family – car, bike, house, apartment
   Interests – travel, sports, books, dreams
2. With a pencil, begin lightly drawing images from this special person's life on the drawing paper. Begin with one idea, and add more to fill the paper in a collage fashion. Color and outline the images with colored markers. Some areas can be left white or uncolored, too.
3. Include the person's name, initials, or parts of the name within the artwork.
4. Add magazine clippings with glue to further represent the person's life and interests.
5. Choose to paint one important, main image in the portrait homage with gold paint to show how important it is in this person's life. For example, if this person loves playing soccer more than anything in the world, paint the soccer image with gold paint. If this person enjoys baking fancy desserts, paint the dessert image with gold paint. Let the painting collage dry well.
6. Show the portrait to the special person being honored. Can they guess who is featured in the artwork?



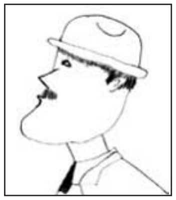
Happy Thirteenth Birthday!
by Julia Kim, 11



Charles Demuth
I Saw the Figure Five in Gold, 1928
Oil on board, 35 x 30 in (90 x 75 cm)
Metropolitan Museum of Art, New York

Figure 5 Watch image (far right) © The Metropolitan Museum of Art , Produced by The Metropolitan Museum of Art Store (item is no longer available) Design adapted from Charles Demuth's *The Figure 5 in Gold*, 1928, The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1949 (49.59.1)

November 9, 1883 – October 23, 1935
American Precisionist, Modernist

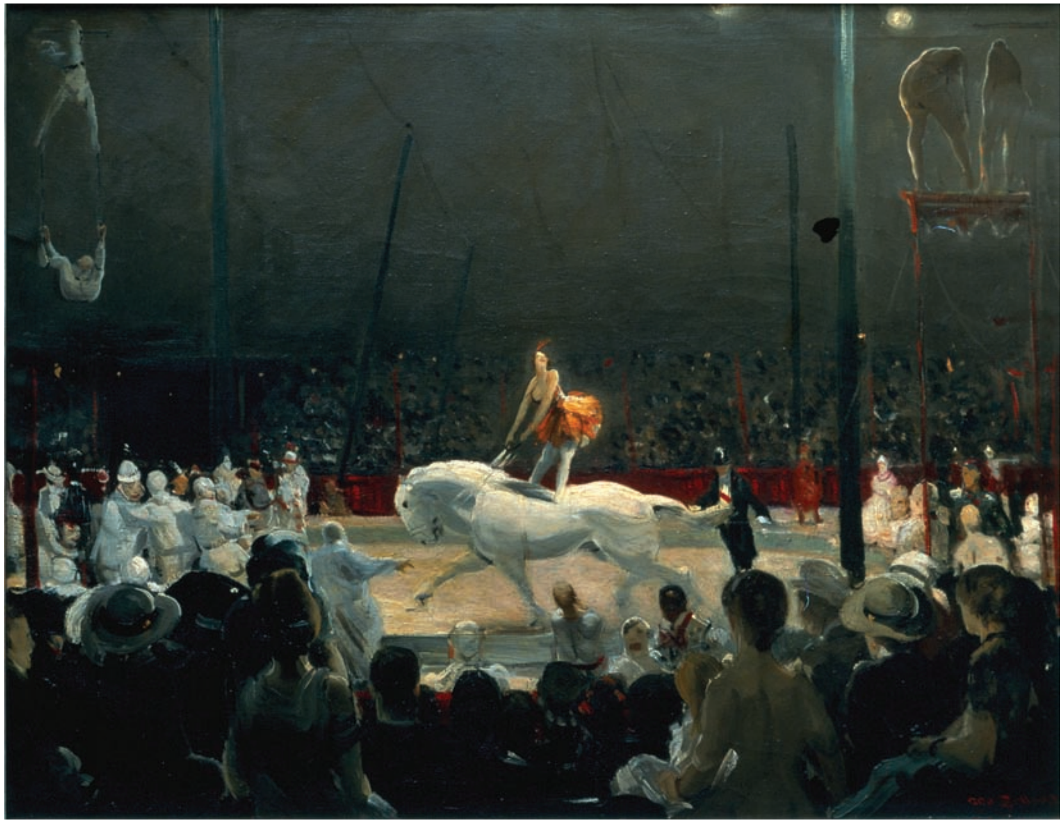


by Madeline VandeHoef, 8

Most of Charles Demuth's [DEE-mith] work was painted in his hometown of Lancaster, Pennsylvania, which gave him his subject matter – acrobats, cafés, vaudeville, and his mother's flower garden at home, which Demuth could view from his upstairs bedroom studio. From an early age, Demuth was frail and ill and walked with a cane. When he died at age 52, he left behind over a thousand works of art, some bold, some delicate. Though Demuth's beach scene watercolors painted at Cape Cod are his best works, most agree that Demuth is best-known for a painting called Number 5 in Gold. *This painting is a unique portrait of Demuth's friend, William Carlos Williams, who wrote the poem* The Great Figure. *The poem describes the experience of seeing a red fire engine with the number 5 painted on it, racing through city streets. Demuth's portrait consists not of a likeness of his friend, but instead is a grouping of images that remind the artist of his friend – the poet's initials WCW and the names "Bill" and "Carlos" are intermixed with images from the fire engine poem.*

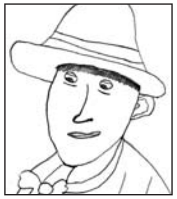
YOUNG CHILD
Photo Collage
Enlarge and print photocopies of favorite photographs of family and friends. Cut and paste faces onto a large sheet of paper or mat board in an overlapping collage that fills the paper.

George Bellows



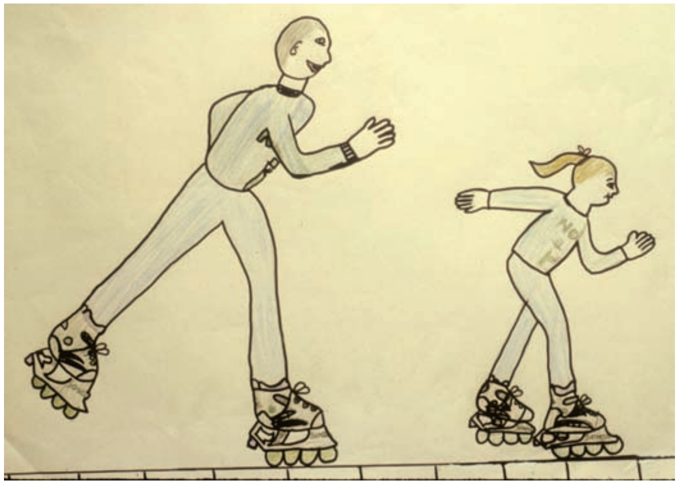
George Bellows
The Circus, 1912
Oil on canvas, 33-7/8 x 43-7/8 in
Gift of Elizabeth Paine Metcalf, 1947.8
Addison Gallery of American Art
Phillips Academy, Andover, Massachusetts

August 12 or 19, 1882 – January 8, 1925
Realist painter, Ashcan School



by Sierra Smith, 7

George Bellows [BEL-ohz] came to New York from Ohio, where he was a college athlete and sports hero. Everyone expected him to play baseball, but he worked to become an artist instead. Bellows is the best-known painter of the Ashcan School, a group of artists living in New York City in the early 1900s who often painted pictures of people living in crowded city neighborhoods. Critics named this style "ashcan" to mock the artists who chose common subjects instead of more traditional ideas. The Ashcan artists and their bold, powerful paintings paved the way for art to make social change and a better world. Bellows' best-known paintings are of prize fighting, a sport that was outlawed in his time. His rough brushstrokes show men struggling at the limits of their strength, lit dramatically in the dark atmosphere of the boxing ring. Bellows gained his fame as a young man, and while he enjoyed being part of the rebellious Ashcan group, he also painted portraits of wealthy patrons, landscapes of New England, and beautiful pictures of his young daughters. Circus *(left) is a perfect example of Ashcan School art by George Bellows.*



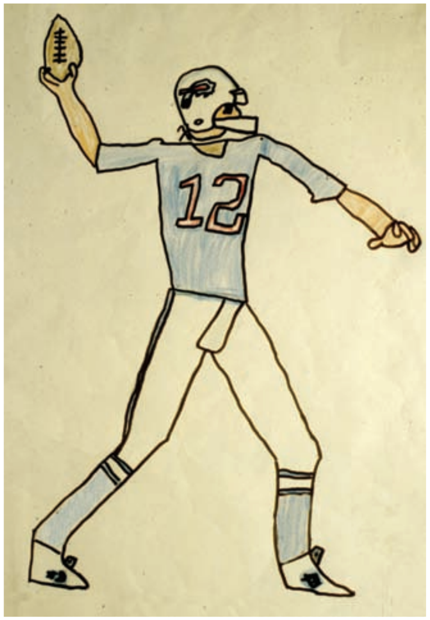
Roller Skaters
by Rachel Bade, 9

Sports heroes today are as popular now as they were in Bellows' time, and are a great subject for learning how to draw the human body in action. There are dozens of sports, from football to gymnastics, figure skating to soccer. Select a sport to draw an athlete posing in the midst of action.

Sports Figures

Materials

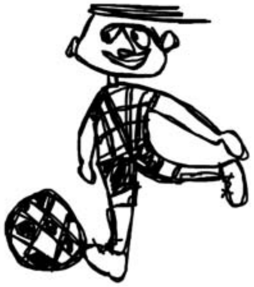
photographs of an athlete in action, from sports magazines or from the Internet
heavy white drawing paper, 8-1/2"x11"
pencil and eraser
colored marker pens
examples of baseball cards or other sports cards, if available
optional: a computer scanner and color printer



Quarterback
by a student, age 8

Process

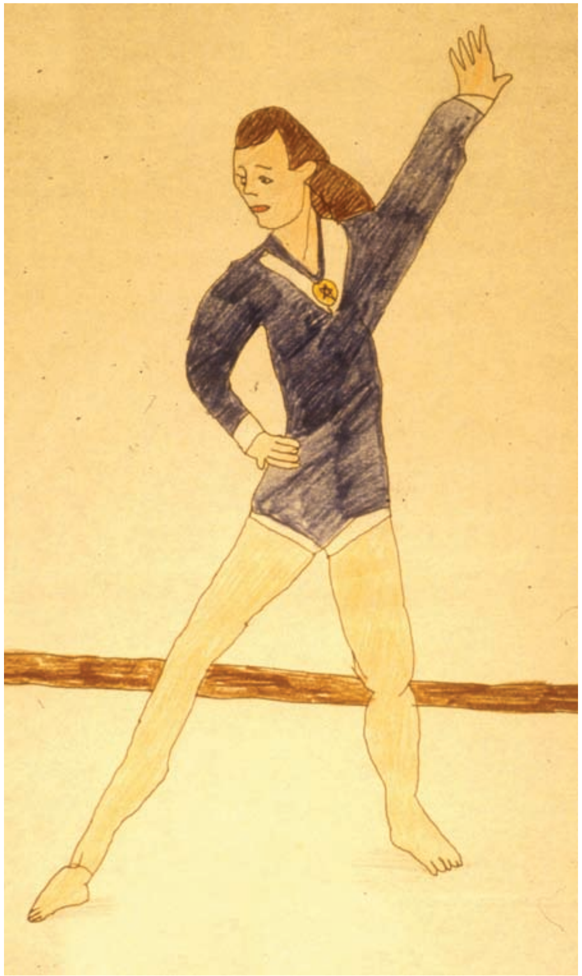
1. Choose a favorite athlete to draw – someone who plays baseball, football, basketball or soccer, a swim champion, gymnast, ballet dancer, figure skater, or even a boxer. Locate a photo of the athlete in action. Sports magazines are a good source, but a quick search of the athlete's name on the Internet is leads to a large selection of photos that can be printed as a model for a drawing.
2. Look at the photo. Draw a similar athlete, filling the paper. Sketch with a pencil, then outline the figure with bold marker lines. Finish the drawing with bold colors. Color the background too, if desired.
3. The background: Drawn athlete forms may be cut out and pasted on a solid background of mat board or construction paper, or the drawing may be finished by coloring in the background.



Soccer Man
by Beau-Jean Martin, 5

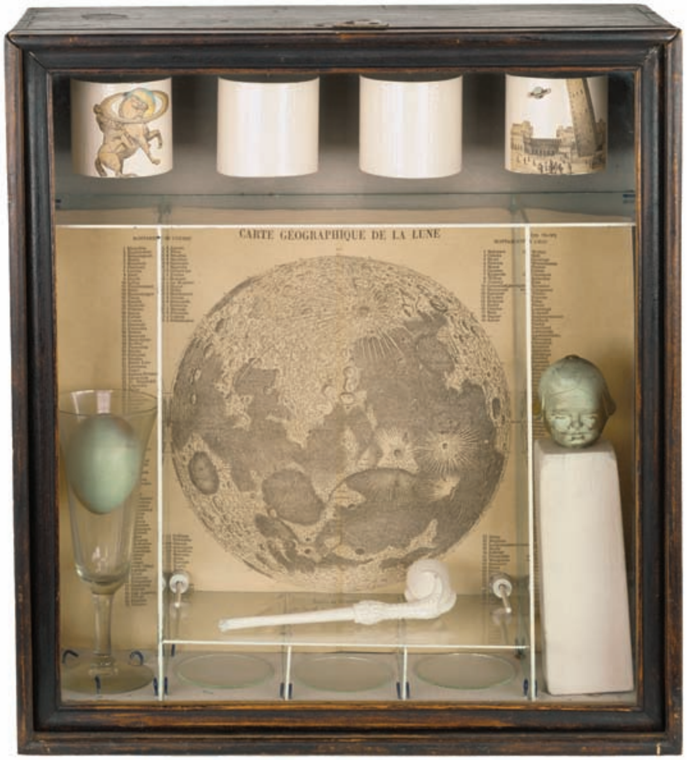
Sports Card

1. Create a Sports Card by compiling details about the athlete on the reverse side of the drawing. Some ideas –
    - team, college
    - photo of athlete
    - nationality
    - records
    - favorites
    - birthday
    - position
    - team logo
    - how long played
    - achievements
2. Include the athlete's name and birth date. Add any other facts or sports achievements. Include a drawing of the team logo, if it is appropriate.
3. Make additional cards and organize in them a box, folder, or notebook. Friends can trade cards with each other!



Gymnast
by Kristi Busse, 9

Joseph Cornell

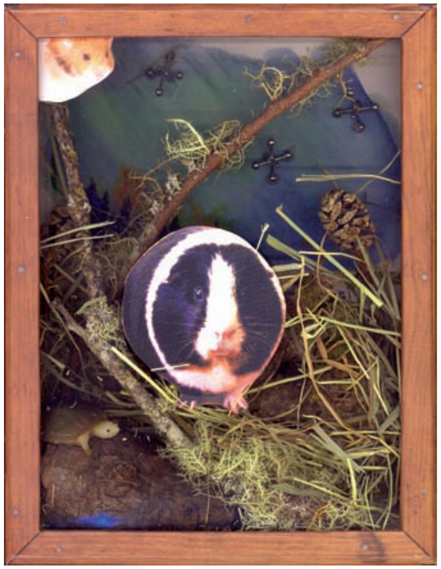


Joseph Cornell
Soap Bubble Set, 1936
Mixed media, 15-3/4 x 14-1/4 in
Wadsworth Atheneum Museum of Art, Hartford, Connecticut
Purchased through the gift of Henry and Walter Keney, 1928.270
Art © The Joseph and Robert Cornell Memorial Foundation/Licensed by VAGA, New York, NY

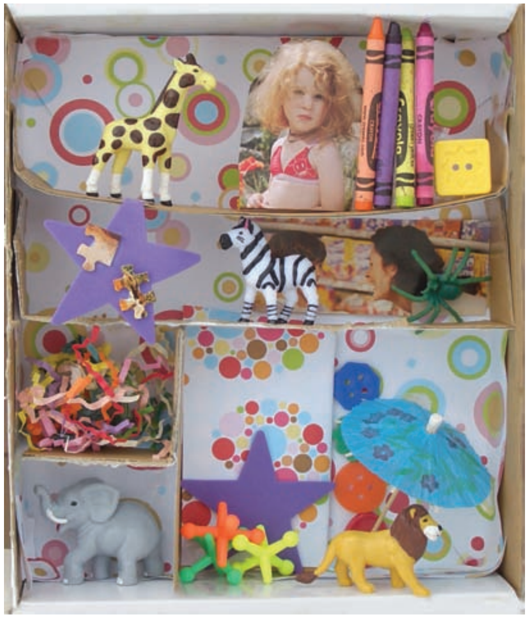
December 24, 1903 – December 29, 1972
Surrealist assemblage sculptor

by Laura Klem, 9

Joseph Cornell [kor-NEL] was born the day before Christmas in Nyack, New York. He grew up in Queens with his mother and his handicapped brother, Robert. Here he remained and lived, taking care of Robert while creating his art, collecting, sorting, and grouping his collections, memorabilia, relics and bits of treasure. He is best-known for his boxes constructed with assemblages of objects and trinkets, maps and photographs, engravings and drawings, bric-a-brac and ornaments. Cornell, a completely self-taught artist, is one of the originators of the form of sculpture called assemblage, where unlikely objects are joined together in an intriguing unity. He spent most of his time working alone on his boxes, leaving his home to search for things that would become part of his personal assemblages, scavenging in New York junk shops and flea markets for whatever caught his imagination and satisfied his creativity. To Cornell, his assemblages were treasures of memories and dreams, an assortment of things waiting for his creative energy to place them in groupings of highly personal meaning. His studio was a place for sorting, filing, and mixing his objects with his own mementos and eventually working them into his art. From all this, he made his boxes, some taking many years to complete. Some are playful, some sad and lonely, others express love and devotion, and still others are curiously designed to make people pause and think. Cornell's boxes were not created to share with admirers or collectors of art; they were made as gifts for people living or long dead who had touched his life in some way known to him alone.



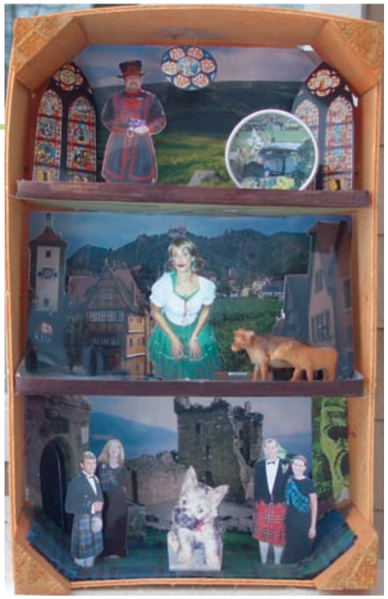
Akemi's Cornell Box, 2007
Courtesy of Akemi Gutierrez,
children's book author and illustrator
© Akemi Gutierrez 2008



Curious Party Box
by Francesca Martinelli, 6

Using the collage technique known as assemblage, arrange found objects, cutouts, photos and chosen materials in a box sculpture focused on a personal theme.

Box Assemblage



My Family Origin in Shelves: England, Germany, Scotland
by Hannah Kohl

Materials

- choose a box –
  - cardboard school-supply box
  - box with see-through lid
  - small fruit crate
  - shoe box
  - jewelry box
  - stationery box
  - fancy chocolates box
  - pizza box
  - compartmentalized box
- select paper to cover the box and to decorate or give meaning to the assemblage –
  - magazine or catalog pictures
  - old greeting cards or postcards
  - newspaper
  - photocopies
  - colorful tissue
  - maps
  - comics
  - printed pages
  - wrapping paper, foil paper
  - travel brochures
  - old torn books
  - sheet music
- collection of found objects (let the theme guide selection) –
  - beads or pieces of old jewelry
  - party favors
  - toy figures or animals
  - wire
  - shells
  - fabric, sewing trim
  - small toys
  - trinkets
  - small objects
  - leaves
  - rocks
  - machine parts
  - parts of toys
  - mementos
  - decorations, ornaments
  - twigs
  - craft items
  - miniatures
- drawing or painting materials –
  - gold or silver pens
  - colored pencils
  - liquid watercolor paints
  - acrylic paint
  - crayons
  - glitter glue
  - markers or pens
  - chalk or pastels
  - pencil
- materials for gluing or adhering, and brushes –
  - white glue
  - hobby coating, clear (any)
  - glue stick
  - glue-gun, cool
  - tape
  - stapler
- clear plastic wrap to make a see-through cover for the box
- scissors

Process

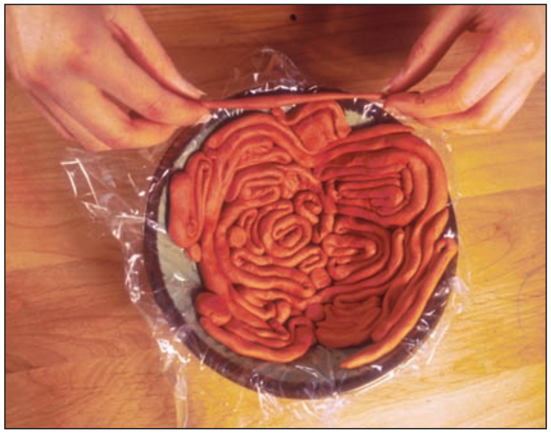
1. Choose a theme to guide the artwork. The box can illustrate a special time or place, like a trip to the beach or a walk on a winter day. It might show a favorite activity, like skateboarding or riding horses. It could express a feeling, a dream, or a memory.
2. Cover the inside of the box with decorative paper to fit the theme. To do this, lay the box on top of a sheet of paper. Then trace the edges with a pencil, cut the paper a bit smaller than the traced lines, and glue the cut paper into the box. Cover the sides of the box in the same way, both inside and out.
3. Choose the objects or materials that will go into the box, again keeping the theme in mind. Spread this collection out on the table beside the box. Then arrange and fit the items into the box. (Look at Cornell's boxes to see how his materials are stacked, attached, and placed into the box space.)
4. The box will stand upright when the artwork is finished, so things must be glued in place. Some ways to create spaces within a box include –
   - divide the box into compartments with strips of cardboard
   - use smaller boxes to make shelves and platforms
   - stack things on top of each other
   - hang things from the top of the box
   - attach a stick across the box and hang things from it
   - glue objects to the back, sides, or edges of the box
5. When all the materials are assembled and glued down, a final sheet of clear plastic can be stretched over the front of the box to protect the delicate work, creating a "framed picture." Each box can be displayed upright, or a simple loop of string can be attached to the back to hang the box on the wall like a picture.

Maria Martinez

1884 – 1980
Potter, Traditional native

by Tara Gartner, 11

Maria Martinez [mahr-tin-EHZ], of San Ildefonso Pueblo near Santa Fe, New Mexico, is considered the most famous of all Native American potters for her treasured black-on-black pottery technique. For nearly one hundred years, Martinez lived in the pueblo. Her passion for pottery-making began when she was a child, and her intense interest kept the pottery of the pueblo alive, even when pottery was not being used as much by her people. She and her husband, Julian, rediscovered the way to make the unique black-on-black pottery from pueblo clay and volcanic ash. They worked as a team while raising their family in the pueblo. Their children learned the pottery craft and helped in many ways. Her son, Popovi Da [day], and her grandson, Tony Da, contributed major innovations in pottery-making and design. Tony's son and Maria's great-grandson, Jarrod Da (p. 127), continues the family legacy through his native connected paintings. Just before Martinez died, she said, "When I am gone, essentially other people have my pots. But to you and the rest of my family, I leave my greatest achievement, the ability to make the pottery."


Steps 2 and 3 of the coil bowl technique.
Photograph by Kim Solga

One of the oldest ways of making pottery is with coils. Long "snakes" or coils of clay are laid next to each other, then blended together by smoothing the coils flat. In this project, coils are placed in a soup bowl, which acts as a mold and helps create the final bowl shape.

Coil Pottery

Materials

air-drying terra cotta clay or other clay
small bowl (soup or breakfast cereal size)
plastic wrap
acrylic paints and brushes

Maria Martinez, San Ildefonso Pueblo
Photograph courtesy of Jarrod Da 2008
All Rights Reserved.

Process

1. Line the bowl with plastic wrap.
2. Soften the clay by squeezing and kneading. Pinch off balls of clay the size of a plum or walnut. Roll these balls into long snakes.
3. Place one end of a clay snake in the bottom of the bowl. Coil the clay around itself, making a round clay spiral. Add a second clay snake next to the first coil. Coil it in a different direction, or form it into two spirals creating a fancy S shape. Keep adding clay snakes and coiling them against the others until the bowl is filled, completely lined with clay coils up to the edge.
4. Gently smooth the inside of the clay with fingertips. Push hard enough to blend the coils together.
5. Let the clay dry for a day or two, until the clay is completely hard.
6. Tip the coil bowl out of the soup bowl. Peel away the plastic wrap. The pattern of the coils makes a design on the outside of the clay. If the inner surface of the coil bowl is still soft, let it dry for another day.
7. Paint the dry clay bowl with acrylic paints. Display the finished bowl as a piece of art, great for holding small objects such as coins, office supplies, or potpourri.

YOUNG CHILD
Pottery
Push a thumb into the center of a ball of terra cotta clay. Explore and work, making a small cup or bowl. Young children's clay work often takes on shapes other than those originally intended, which is part of creative exploration with clay.

Elijah Pierce

Create a simple bas relief by removing clay from around a simple drawing etched into a flat pan of clay. Any carving tools can be used, from kitchen utensils to popsicle sticks. The tricky part is to carve away clay allowing the design to be raised, not indented, and the background to be cut away.

Bas Relief Clay Carving

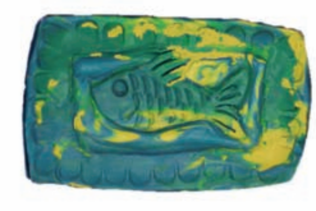
Materials

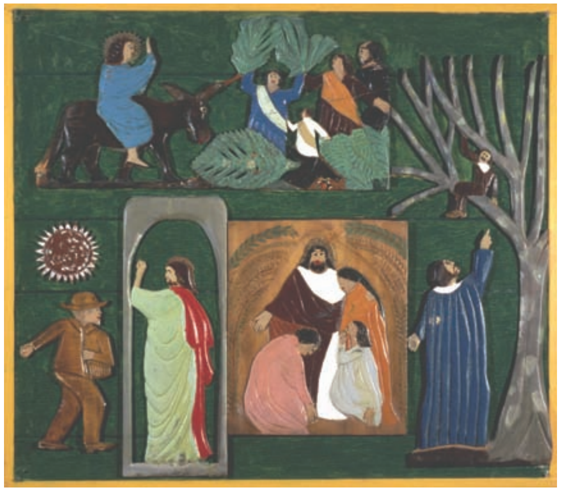
clay
cookie sheet with edges
paper, pencil
choice of tools for carving, etching
  and digging clay –
    plastic knife
    popsicle stick
    paper clip
    bamboo skewer
    spatula
    clay tools
    toothpick
    melon ball tool
    cuticle stick
    screw driver
    straight edge
    marking pen lid

Process

1. Spread and press clay by hand 1"-2" thick over the entire surface of a cookie sheet with sides or a baking pan (use real clay or Plasticine™). Uniformly spread clay with a spatula or straight edge to flatten and smooth.
2. Think of a very simple design or picture for the bas relief work. Draw it on paper. Use few details. Bold, simple lines work best. With a toothpick or bamboo skewer, draw the same design large and bold on the clay surface. It's easy to change or erase using a finger to smudge away marks. Draw a frame, if desired, around the edge of the clay.
3. With a carving or digging tool, begin to remove the clay from around the design, so the design stands up and the rest of the clay is low and cut away. The frame will also be raised, although it can have designs cut into it for decoration. Add other detail like dots or lines.
4. If using real clay, the work can dry until hard. Display it in the pan – it's difficult to remove it in one piece, though worth a try. If using Plasticine™, it will remain soft.

Sammie VanLoo, 8, carves a green fish bas relief.

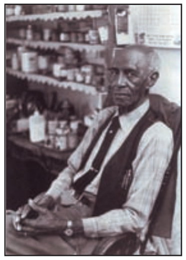




Elijah Pierce
The Book of Wood, 1936
Carved and painted wood relief
Columbus Museum of Art, Ohio
Museum Purchase 1985.003.002a-d

March 5, 1892 – May 7, 1984
Folk Art sculptor, Wood Carver

by Andy Brandt, 9



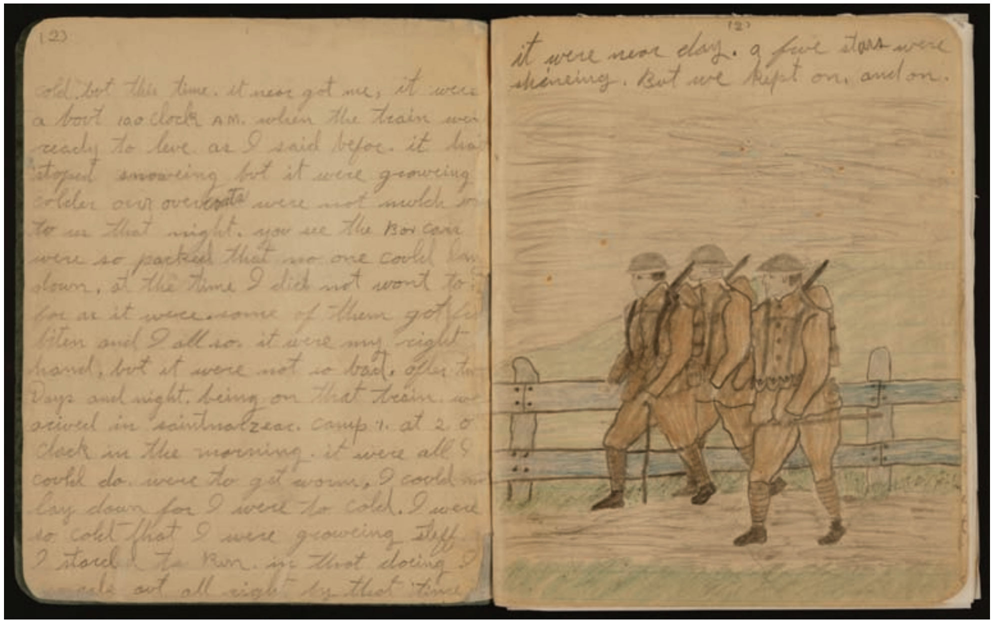
Elijah Pierce
Photo courtesy of the Columbus Museum of Art, Ohio

Elijah Pierce [peers], the youngest son of a one-time slave, was born on a farm in Mississippi. Here he began carving as a child with a treasured pocketknife that his father gave him. By age seven, Pierce was carving little wooden farm animals that he gave away to friends at school. His uncle taught him how to work with wood and what kinds of woods work best. From earliest childhood, Pierce was encouraged to believe God had called him to preach through his wood carvings which tell stories. His carvings depict African-American sports heroes, bible stories, and political topics, but he is best-known for his religious carvings including the Book of Wood, *a series of thirty-three large reliefs. Pierce was a barber, and his barbershop on Long Street in Columbus, Ohio, was a favorite place for men to gather and talk over the news of the world and for Pierce to preach. It wasn't until the early 1970s that Pierce's carvings became known outside his small community. Many people in the art world have written about the tremendous influence Pierce had with his art, but it's the people who knew him personally that tell us Pierce was a kind and gentle person and a friend to many, as well as a great artist. The Martin Luther King, Jr. Performing and Cultural Arts Complex named the Elijah Pierce Gallery in his honor, and the Columbus Museum of Art owns over 300 of Pierce's carvings.*

YOUNG CHILD
Clay Carving

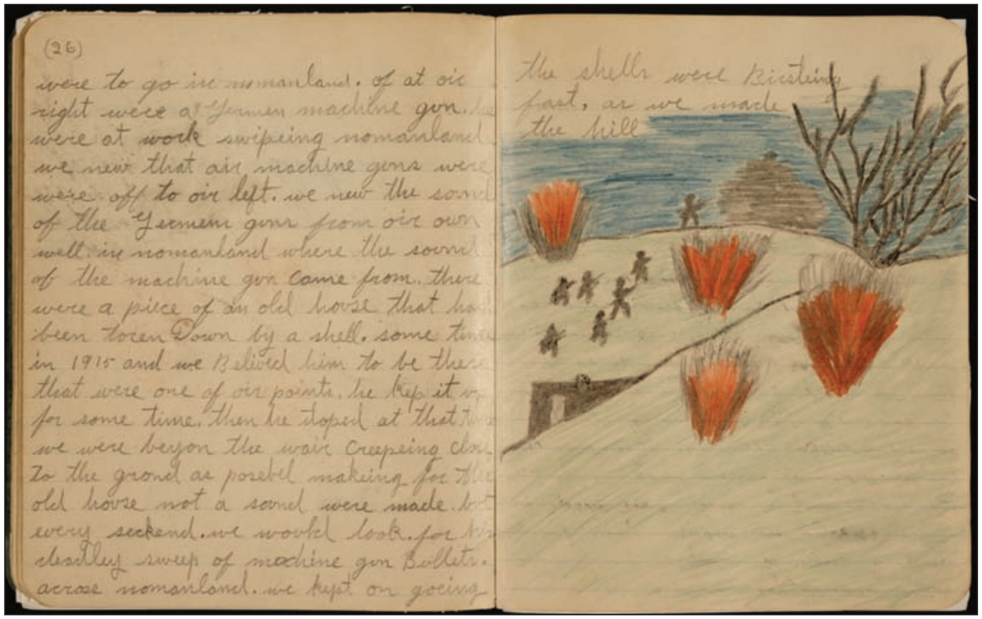
With a few simple clay tools, cut away and remove pieces from a large ball of playdough or playclay. For added interest, combine several colors of playclay in one ball, watching the colors mix and swirl during carving.

Horace Pippin



(23)
cold. but this time. it near got me, it were
a bout 1 oo clock A.M. when the train wa
ready to leve. as I said befor. it ha
stoped snowing but it were growing
colder our overcoats were not mutch
to us that night. you see the Box cars
were so packed that no one could la
down, at the time I did not wont to
for as it were. some of them got f
biten and I all so. it were my right
hand, but it were not so bad. after t
Days and night. being on that train. w
arived in saintnalzear. camp 1. at 2 o
clock in the morning. it were all I
could do. were to get worm, I could n
lay down for I were to cold. I were
so cold that I were growing stiff.
I stard t To Run. in that doing I
[illegible] out all right by that time

it were near day. a five stars were
shineing. But we kept on, and on.

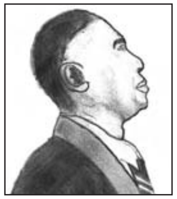


(26)
were to go in nomanland. of at oir
right were a Yermen machine gun. he
were at work swipeing nomanland
we new that oir machine guns were
were off to oir left. we new the sound
of the Yermen guns from oir own
well. in nomanland where the sound
of the machine gun came from. there
were a piece of an old house that ha
been toren Down by a shell. some tim
in 1915 and we Belived him to be there
that were one of oir points. he kep it u
for some time. then he stoped at that ti
we were beyon the waie Creepeing clo
To the grond as posebl makeing for the
old house not a sound were made. b
every seckend. we would look. for hi
deadley sweep of machine gun Bullets.
across nomanland. we kept on goeing

the shells were Bursting
fast, as we made
the hill

Horace Pippin's Autobiography, First World War, 192- / Horace Pippin, journal: 62 p.: handwritten; 22 x 18 cm. Courtesy of the Horace Pippin papers, circa 1920s, 1943, Archives of American Art, Smithsonian Institution.

February 22, 1888 – July 6, 1946
Primitive, Illustrator



by Molly Brandt, 13

Horace Pippin [PIP-in], a self-taught African-American painter, was born in West Chester, Pennsylvania, just twenty three years after the end of slavery. His grandparents were slaves, and his parents were domestic workers. At the age of three, Pippin and his family moved to Goshen, New York, where he went to school in a one-room segregated school. Pippin liked to draw and would illustrate his spelling words in school. But his family could not afford art materials for their talented son. At age ten, he won a box of crayons in a magazine drawing contest and started coloring. When Pippin was grown, he fought in World War I as a member of the 369th Army Regiment, the first African-American soldiers to fight overseas for the United States. During the war, he kept a diary in a notebook with drawings and descriptions of battles and his days overseas. His diary is a day-by-day reminder of what war is like and how it made him feel. Pippin was seriously wounded in his right arm, but when he came home from the war, he found a way to paint again. First he made burnt-wood art panels by drawing on wood using a hot poker. Then Pippin decided to try painting with oil. He used his "good" left hand to guide his injured right hand, which held the paintbrush across the canvas. It took him three years to finish his first painting. He said, "The pictures come to me in my mind and if to me it is a worthwhile picture I paint it. I do over the picture several times in my mind and when I am ready to paint it I have all the details I need." He also painted historical subjects like Abraham Lincoln, scenes from the Bible, memories of war, and scenes from his childhood. He made seventy-five paintings during the last years of his life.

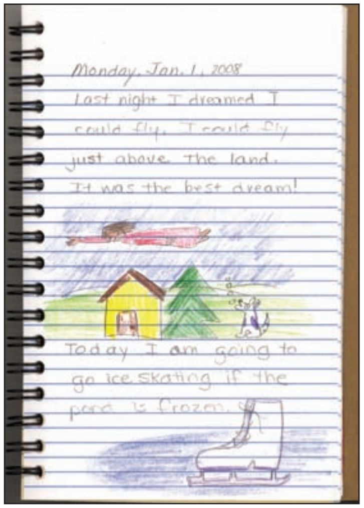
COMPOSITION

In a spiral-bound notebook with lined white pages, keep a diary with sketches and drawings of daily activities for a week or more. Draw one page per day with colored pencils like Horace Pippin did. Add written captions and stories to go with the drawings.

Daily Picture Diary

Materials

spiral bound notebook (white pages with blue lines works well) or a composition book (with a black and white speckled cover)
permanent marker
colored pencils (or crayons)
pencil with eraser



Monday, Jan. 1, 2008
Last night I dreamed I
could fly. I could fly
just above the land.
It was the best dream!
Today I am going to
go ice skating if the
pond is frozen.

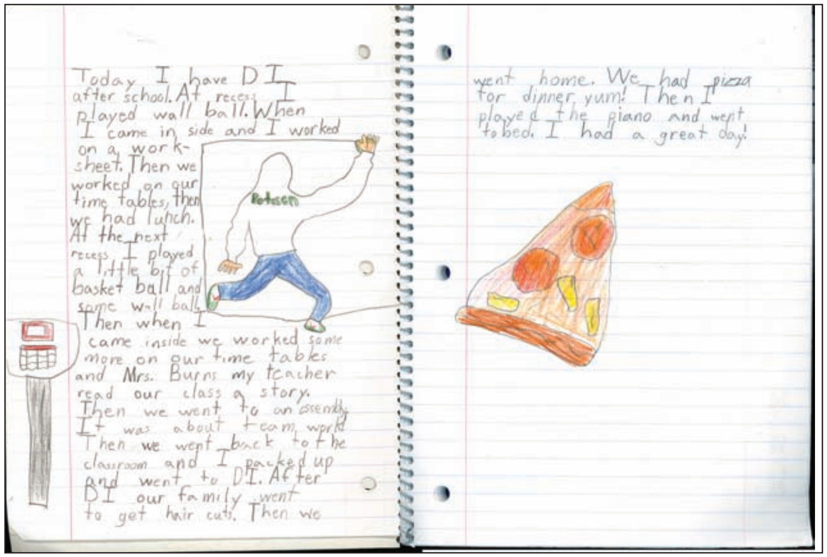
Daily Picture Diary,
My Flying Dream,
by Ella Zahn, 9

Process

1. Label the front of the spiral notebook with a permanent marker. Name it something that titles what is inside, such as *My Week at School, My Life, The Days of Becky, Private Diary of Mike, Picture Diary by Kim Jones,* and so on.
2. Open the notebook to an empty page to begin. Write the month, day, and year in a corner of the page to document the day of the drawing.
3. Draw something that happened this first day of the picture diary. Sketch in pencil and color in with colored pencils. Crayons could also be used. Some ideas are:
    fun activity by myself
    memorable experience
    fun times with a friend
    interesting experience at school
    family fun or trouble
    dream last night
    wishing my day could be this way
    imaginary day

Young Child
Drawing Journal
Keep a "drawing journal" in a spiral notebook of plain paper. Draw thoughts, events, wishes, and any drawings. Some children like to dictate words to be written down for them by an adult.

4. Add comments, thoughts, feelings, or other descriptive words on the page.
5. Set aside until the following day, and then begin again on a new page.
6. Repeat the process of recording activities, thoughts, and feelings in the diary for at least seven days. Continue longer if desired.
7. Decide if the picture diary is private or is to be shared. Then decide where to keep it. Some picture diary artists keep their diaries with them all the time.



Today I have DI
after school. At recess I
played wall ball. When
I came in side and I worked
on a work-
sheet. Then we
worked on our
time tables, then
we had lunch.
At the next
recess I played
a little bit of
basket ball and
some wall ball.
Then when I
came inside we worked some
more on our time tables
and Mrs. Burns my teacher
read our class a story.
Then we went to an assembly.
It was about team work
Then we went back to the
classroom and I packed up
and went to DI. After
DI our family went
to get hair cuts. Then we
went home. We had pizza
for dinner yum! Then I
played the piano and went
to bed. I had a great day!

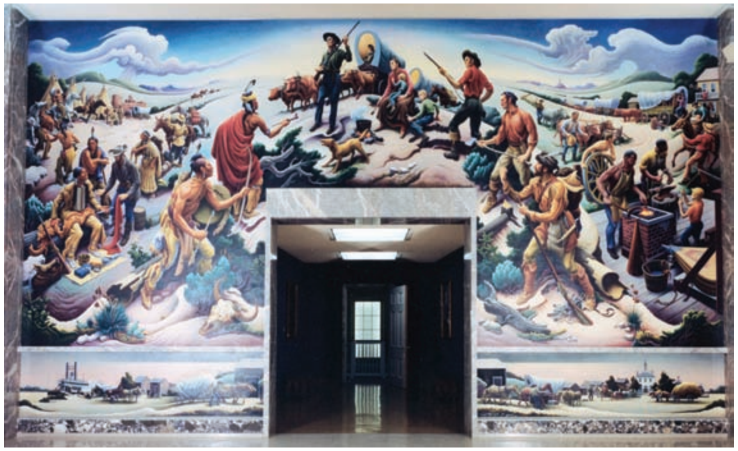
Daily Picture Diary,
Destination Imagination Day
by Alexander Petersen, 9

Thomas Hart Benton

April 15, 1889 – January 19, 1975
Regionalist painter

by Davis Bode, 9

Thomas Hart Benton [BEN-tun] was a famous Regionalist painter whose style featured the rolling hills and farmlands of Missouri, the great Missouri River, and the magnificent Rocky Mountains. He is best-known for his strong, colorful, "larger-than-life" paintings of landscapes, farmlands and strong, lanky people at work. Benton was born in a small Ozark Mountain town and raised in Missouri. The wide-open spaces of the Midwest inspired his work throughout his life. His father sent him to military school but finally agreed to let him study art in Chicago and then in Europe. Benton believed there should be a uniquely American style of art and moved his family from New York City to Missouri when he was thirty five, where his paintings began to focus on "Americana." Through the Depression years of the 1930s, Benton painted many large murals that showed the power and dignity of the common man, especially American heroes and explorers. He developed a true American style that was different from any other artist in the world. Thomas Hart Benton's artwork showed his own special view of the American spirit.



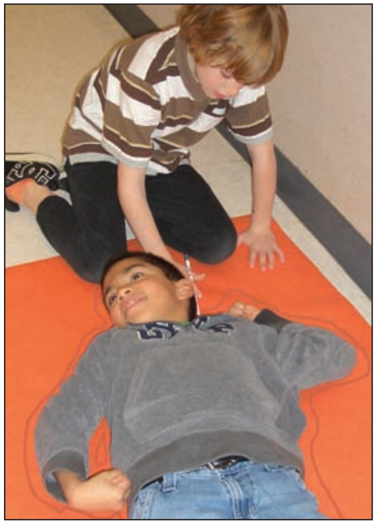
Thomas Hart Benton, *Independence,* 1961
Courtesy of the Truman Library, Independence, Missouri
Art © Thomas Hart Benton and Rita P. Benton Testamentary Trusts/UMB Bank Trustee/Licensed by VAGA, New York, NY, Independence (Harry S. Truman Library, Independence, Missouri)

Many of Thomas Hart Benton's works were murals, very large paintings made to cover an entire wall. Some murals are painted right on the wall; others are painted on panels that fit the wall. Paint a mural to fit a door featuring a life-size *Thomas Hart Benton hero*!

Hero Mural

Materials

large paper from a roll, as wide as a door
a helper
black marker pen or crayon
tempera paints (also called poster paints)
paintbrushes or sponge brushes, 1" wide
smaller paintbrushes for detail work
masking tape



Isaac Dykstra, 8, traces "hero," Nicolas Parris, 9.
Photograph © Rebecca Van Slyke 2008

Process

1. Roll out enough paper to cover one side of a door. An adult with a tape measure will help make the paper the right size to fit the door.
2. Lie down on top of this big sheet of paper, and place arms and legs in a heroic pose. Pretend to be climbing a mountain, leaping up to catch a ball, dancing in a ballet, or speaking in front of a huge audience. Freeze in this pose on the paper. An adult helper or friend can trace all the way around with a marker or crayon. Then carefully stand and see the tracing. There will be a life-size outline of the artist as a hero.
3. Use the marker to draw in the rest of the hero's clothing and other details. Draw clothes that match the hero's style. Draw the face and add details of the fingers of the hands. Finally, draw the background that makes the setting for the hero.
4. Use the large paintbrushes to paint the biggest areas of the mural first. Water down or thin the paint so it's not too thick; it should cover the paper easily. Use smaller paintbrushes to fill in areas where the wide brushes are too big. Finally, paint the hero. Painting everything might take several days to finish. Benton sometimes worked on his murals for months before they were done.
5. After the paint is dry, go back to outline things and draw details with the black marker.
6. With help, tape the finished mural to a door, closet door, or to a suitable wall.

YOUNG CHILD
Tracings

- Help a young child trace feet and hands and color the tracings with crayons or markers.
- Hand and foot prints with paint help children visualize their own body shapes.

Rube Goldberg

Look on the Internet or in library books for Rube Goldberg cartoons to enjoy with their inventive style and sense of humor. Then design and draw a contraption with interrelated impractical steps. Steps can be labeled with A, B, C action.

Invent A *Rube Goldberg*

Materials

drawing paper
choice of marking pens, colored pencils, crayons

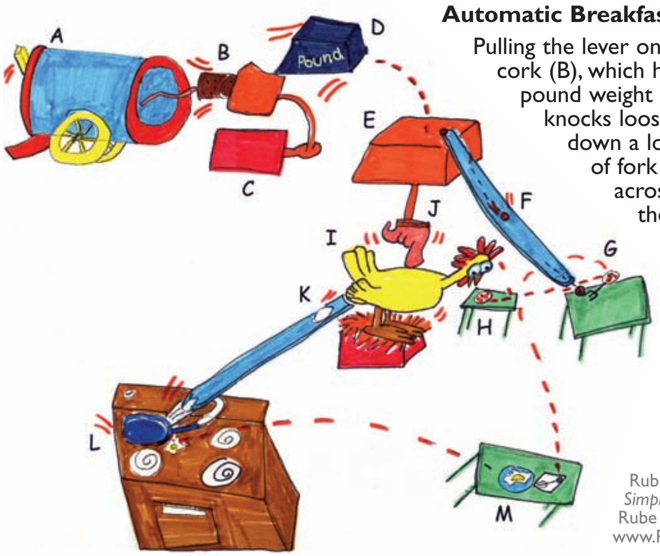
Process

1. Draw a machine that will –
   - tie a shoelace
   - peel an orange
   - turn on the TV
   - wash dishes
   - open a can of soup
   - pet the dog
   - throw a touchdown
   - do any simple job!
2. The drawing should show many steps, all of them silly and completely impractical, each step causing something to happen that leads to the next step and to the next until the end result is finally achieved.
3. Label each step with a letter, starting with A on the beginning of the drawing (left side) and ending with the finished task and a final letter (right side). Under the drawing, write a description for each lettered step in the style of classic Rube Goldberg cartoons.

July 4, 1883 – December 7, 1970
Cartoonist, Illustrator

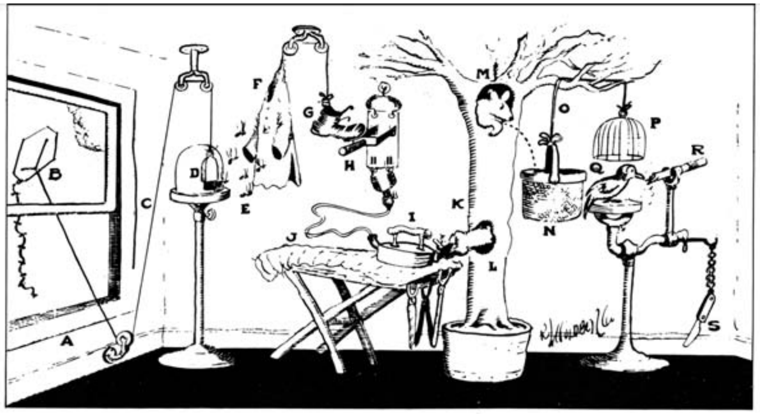
by Sierra Smith, 7

Cartoonist Rube Goldberg [GOHLD-burg] is so famous that his name has its own definition in Webster's Collegiate dictionary, which says: "A Rube Goldberg *is a machine that does some easy task in a very complex or silly way." Goldberg started drawing fantastic inventions to make fun of the way people complicate things. His contraptions go through many steps and use elements like monkeys, explosions and melting ice to do simple jobs like sharpen a pencil or shut a door. Goldberg studied to be a mechanical engineer but became a cartoonist and sportswriter instead. He started with a San Francisco newspaper in 1904 and worked until his retirement in 1964, bringing enjoyment to his readers for sisty years. Goldberg will be remembered for the creative humor in his amazing "time-saving" inventions.*



Automatic Breakfast Machine *by Nici Smith, 11*

Pulling the lever on circus cannon (A) fires a giant cork (B), which hits spring platform (C), tossing one pound weight (D) onto platform (E). The weight knocks loose small red ball (F), which rolls down a long shoot and lands on the handle of fork (G), flipping chicken feed (H) across to chicken (I). The weight pushes the platform down, so a giant hand (J) tickles the chicken on her back, causing her to lay an egg (K). The egg rolls into frying pan (L), gets cooked, and becomes a delicious breakfast (M).



Professor Butts gets his think-tank working and evolves the simplified pencil sharpener.

Open window (**A**) and fly kite (**B**). String (**C**) lifts small door (**D**), allowing moths (**E**) to escape and eat red flannel shirt (**F**). As weight of shirt becomes less, shoe (**G**) steps on switch (**H**) which heats electric iron (**I**) and burns hole in pants (**J**). Smoke (**K**) enters hole in tree (**L**), smoking out opossum (**M**) which jumps into basket (**N**), pulling rope (**O**) and lifting cage (**P**), allowing woodpecker (**Q**) to chew wood from pencil (**R**), exposing lead. Emergency knife (**S**) is always handy in case opossum or the woodpecker gets sick and can't work.

Rube Goldberg
Simplified Pencil Sharpener
Rube Goldberg is the ® and © of Rube Goldberg, Inc., www.RubeGoldberg.com

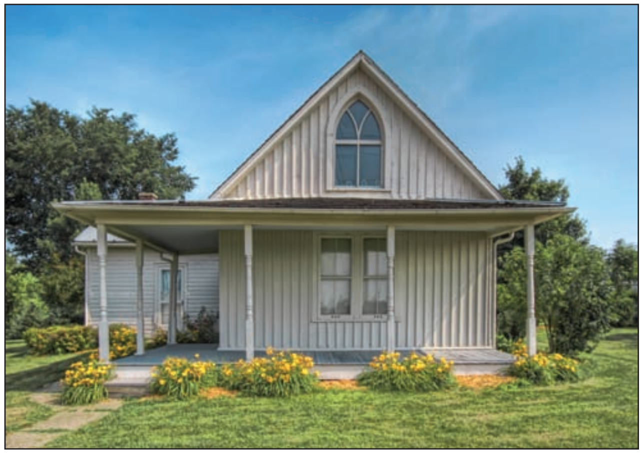
Grant Wood

February 13, 1891 – February 12, 1942

Regionalist painter, All-American

by Amanda Warner, 11

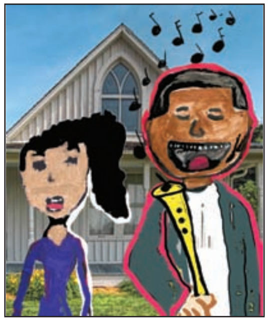
Grant Wood [wood] was born on a farm near the small town of Anamosa, Iowa. His love of the farm was to become the focus of his paintings, which began an important style of art called All-American. Grant showed an interest in art at a very early age, drawing pictures with burnt sticks his mother gave him from her wood stove. He loved his farm chores and had his own goats, chickens, ducks, and turkeys. When Grant Wood grew up, he realized that scenes of the people and farmland he knew so well were as beautiful and important as anything he had seen anywhere in the world. His most famous painting is called American Gothic *showing a farmer and his daughter, standing before an arch-shaped Gothic window. Grant liked the contrast of the fancy Gothic window on a plain American farmhouse. He painted his family dentist and his own sister, Nan, as models for the farmer and his daughter subjects. Some people thought Wood was making fun of farmers, while others thought he was honoring them. When Grant Wood painted* American Gothic, *he was simply enjoying making a painting of the people he had known all his life.*



This pretty white house with the Gothic window is the actual house that Grant Wood used as the model of the farm house in his famous painting, *American Gothic*.

Photograph courtesy of John Langholz, St. Louis. All rights reserved.

Invent characters to pose in front of a photograph of the actual house Grant Wood used as his model in his famous art, *American Gothic*. Print out the house photograph from *www.brightring.com*. Wood painted a farmer and his daughter, but with imagination, create new people, animals, or imaginary characters. Include their outfits or props to hold. Humor is encouraged! Cut and paste new characters into the gothic house scene. To see Grant Wood's famous *American Gothic* painting, go to www.artic.edu.

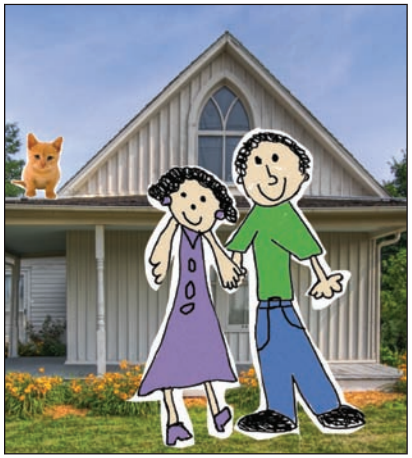


American Gothic Singers
Girl by Holli Howard, grade 1
Boy by Gregory Woody, grade 1
Art courtesy of April Barlett, art teacher
Arthur Ashe Jr. Elementary School, Richmond, Virginia
Photo by John Langholz

Gothic Paste-Up

Materials

print-out of the photograph of the *American Gothic* house (color or black and white)
drawing paper, 8-1/2"x11"
any drawing tools –
  colored pencils, pens, crayons
scissors, glue or gluestick
paper frame –
  construction paper, pencil, ruler, scissors, glue or tape



Gothic Mom and Dad, with Gothic Cat
Art by Francesca Martinelli, 6
Photo by John Langholz

Process

1. Print a copy of a photo of the actual house Grant Wood used as a model for his famous painting, *American Gothic*. The author has provided a free color download at www.brightring.com. Print as many house photographs as needed.
2. Draw two characters to stand in front of the Grant Wood house photograph. Draw them a size that will fit into the photograph scene. Some suggestions are –
    - aliens
    - Seussels (p. 72)
    - fish
    - cats
    - octopi
    - children
    - birds
    - elves
    - farmers
    - swimmers
    - firemen
    - bears
    - soldiers
    - football players
    - friends
    - mice
    - dogs
    - toys
    - insects
    - yourself
2. Grant Wood gave his farmer a pitch fork. Add details to the characters that give clues about them, unique things to wear or hold. Humor and fun are encouraged. For example, draw a cat with a bird on its hat, apple-people with legs and arms, aliens from a giggly green planet, or a fuzzy mouse husband and his lovely cat wife. Anything goes!
3. With scissors, cut out the two (or more!) characters. Position them on the house print-out before gluing to find just the right spot, making sure the famous Gothic window can be seen. If they are too big, it's ok to cut away some of the drawing to make them fit on the paper. When ready, dot a little glue on the back of each one, and press into place.
4. To make a paper frame, cut away a center rectangle from a sheet of construction paper. Center the artwork in the frame, and tape or glue in place.

American Art Explodes

chapter 3

Ellie, 4, sits on a rock outdoors while creating Jackson Pollock action art.

Photo © 2007 Margaret Mahowald, Golden Valley, Minnesota
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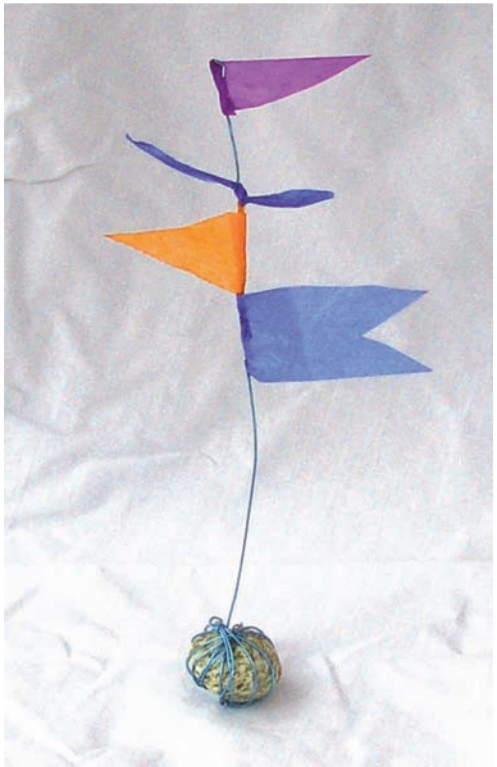
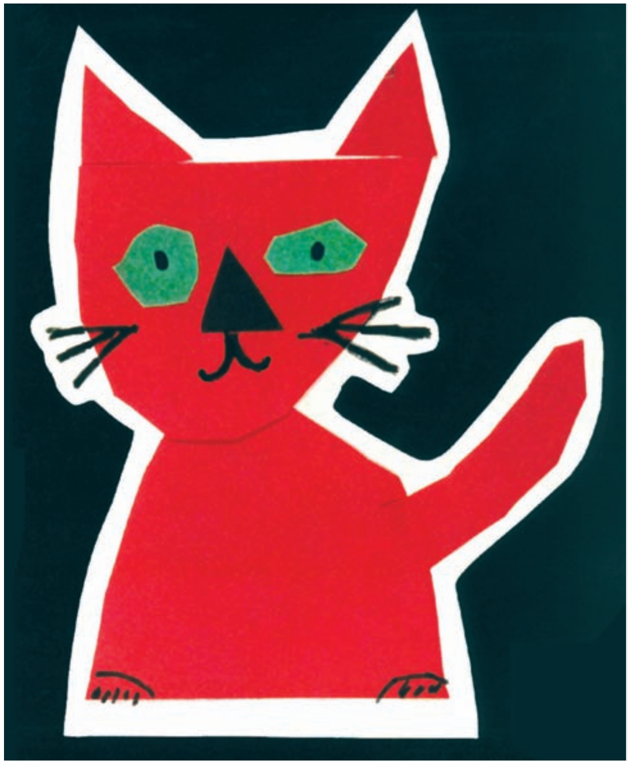


Tissue, wire, a few dabs of glue, and a small rock are the only materials needed to create an Alexander Calder-inspired *rocking stabile*.

Photograph © MaryAnn Kohl 2008



Red Cat: Collage and Pen
The artist's assemblage of collage pieces is similar to Romare Bearden's collage style.
Art by Rita Bespalova, kindergarten, Bellingham, Washington

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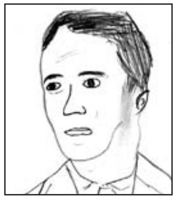
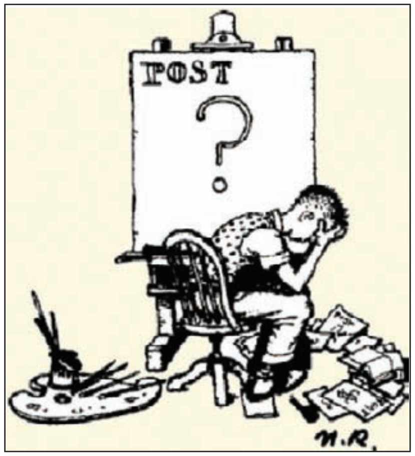
Norman Rockwell

February 3, 1894 – November 8, 1978
Illustrator, Romanticist



by Abby Brandt, 11

Rockwell [ROK-wel] is recognized and loved by millions of Americans for his warm and humorous illustrations showing American life. The cover of The Saturday Evening Post *was his art showcase for over forty years, giving him an audience probably larger than that of any other artist in the history of the entire world. Norman Rockwell began at age nineteen as the art editor of* Boys' Life, *where he was assigned to paint several of the magazine's covers. At twenty-one, with help from the Post cartoonist, Clyde Forsythe, Rockwell successfully published eight covers in twelve months. He went on to publish 321 more for* The Saturday Evening Post *over the next forty seven years, and he created over 4000 original works, most of which are either in permanent collections or, sadly, were lost in a devastating fire in Rockwell's studio. The* Four Freedoms *series was his personal favorite, symbolizing President Franklin Roosevelt's wishes for freedom in America. The Norman Rockwell Museum in Stockbridge, Massachusetts, owns and displays a collection of his paintings and has preserved his most recent studio for visitors to view. In 1957, the United States Chamber of Commerce in Washington, DC cited Rockwell as a Great Living American, saying, "Through the magic of your talent, the folks next door–their gentle sorrows, their modest joys–have enriched our own lives and given us new insight into our countrymen." Norman Rockwell will always be a favorite great American artist. See Rockwell's art at the Norman Rockwell Museum, www.nrm.org.*



Norman Rockwell
Summary of cartoon, *Norman Rockwell at work.*
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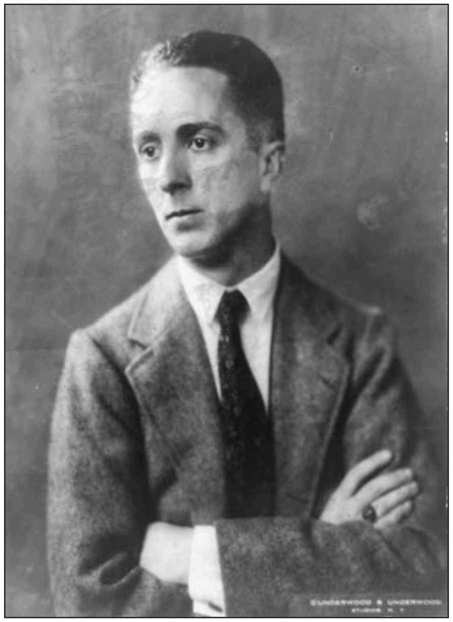
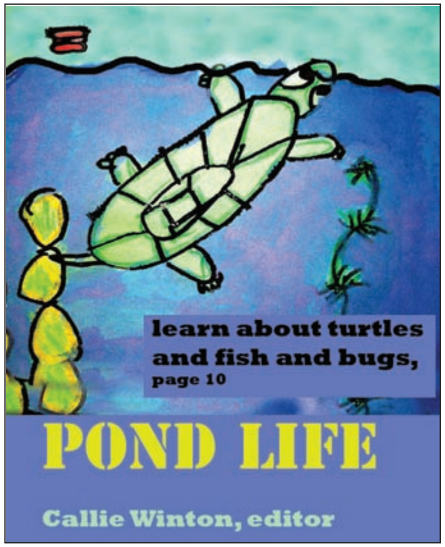


Photograph of Norman Rockwell
Published 1921. Reproduction Number: LC-USZ62-93595 (b&w film copy neg.) Call Number: BIOG FILE Rockwell, Norman <item> [P&P], photographic print. Copyright by Underwood & Underwood. No. S-34774-4.



Pond Life
Design by Callie Winton 6
Art by Shannon Baker, 6
See Shannon's *Diving Turtle*
on Audubon's pages 20-21.

Using drawing tools of choice, design and illustrate the cover art for a personally designed magazine. Give the magazine a name to print boldly on the cover art.

Magazine Cover

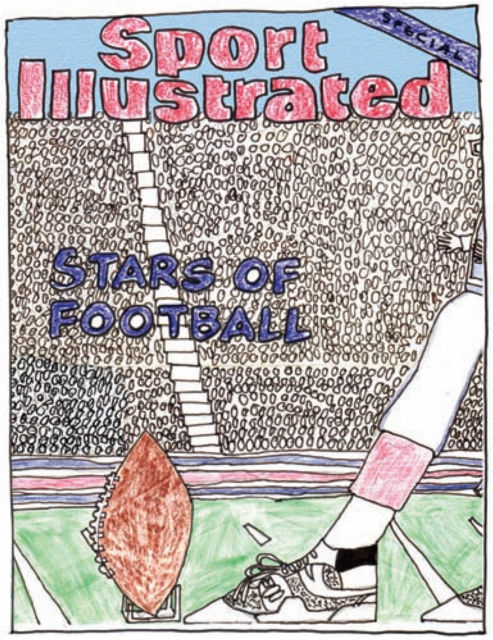
Materials

choice of drawing tools –

markers	crayons
paint	colored pencils
pastels	

choice of tools for title of magazine –

- permanent marker in any bold color
- ruler and pencil
- colored paper, scissors, glue
- digital camera or scanner, computer, and printer (computer must have graphics software such as Photoshop™, PhotoStudio™, KidPix™, etc.), optional



Sport Illustrated, Stars of Football
by Matt, 10

Process

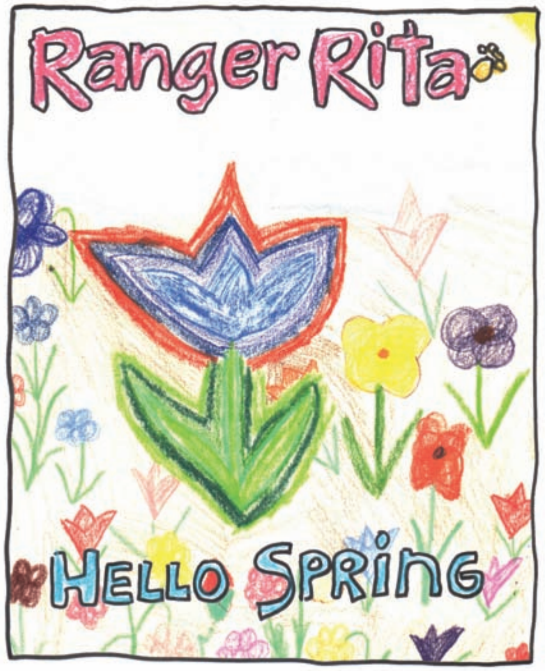
1. Look at magazine covers for inspiration. Then, think of a unique, interesting new magazine idea. Some suggestions are –

Ballet Highlights for Kids	*Soccer Stars*
Future Cooks of America	*Neighborhood Animals*
RazzleDazzle Sports	*Outdoor Adventure*
Best Books Ever	*Travel Dreams*
Colorful Art Fun	*Best Desserts*
Jokes and Puzzles	*Our School News*

2. Things seen on a magazine cover –
   Title of Magazine, Featured Artwork or Photo,
   Titles of Stories and Features, Date
3. To begin, illustrate a magazine cover that expresses what the invented magazine is about or what stories or features might be found inside its pages. Use any choice of drawing or painting tools. Remember to include the name of the magazine! The name can be separate, or it can be illustrated right over the drawing. A pencil and ruler may be helpful for sketching out the cover before coloring or painting.
4. The name of the magazine may be added with bold permanent marker or may be painted or drawn in any way. Some artists may wish to add write-ups and additional pages to the magazine with such ideas as a feature story, news events, recipes, and advertisements.

Computer Graphics Cover

Scan the illustration, or use a digital camera to take its picture. Upload the illustration to the computer. When it opens in the photo/graphics program, add the name of the magazine with the text tool. Use any font or color that helps express the character of the magazine. Print out the illustration with the magazine's new name.



Ranger Rita
by Nici Smith, 9

YOUNG CHILD
Magazine Collage

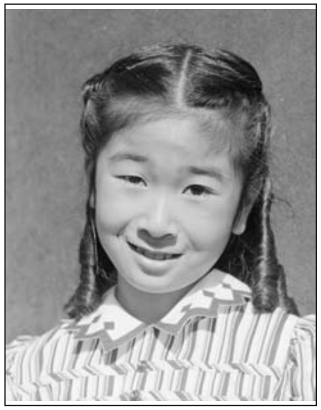
Glue photographs or magazine clippings to customize the cover of a used magazine like *Family Fun* or *Ranger Rick*. The child may wish for an adult to add the child's title for the magazine using a marker on a strip of paper or stick-on label.

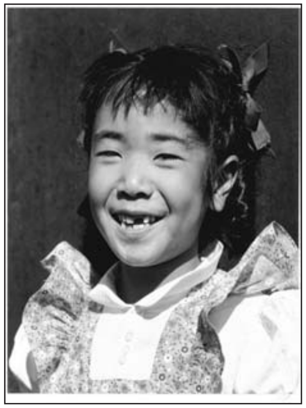
Ansel Adams

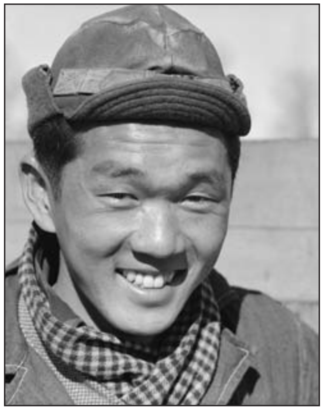
February 20, 1902 – April 22, 1984
Photographer, Realist

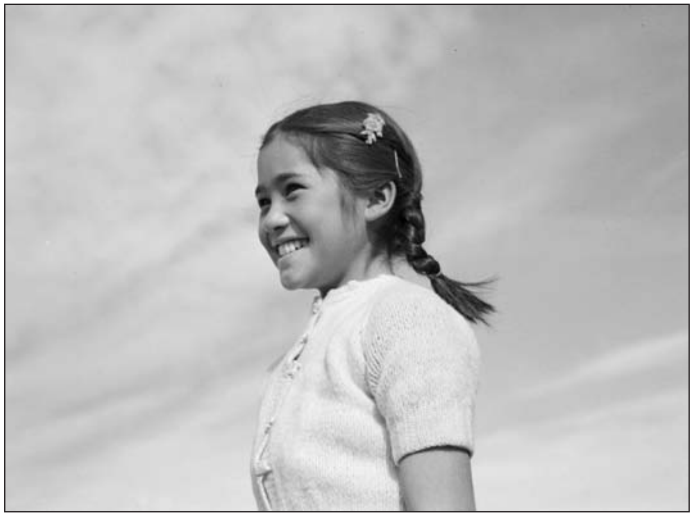
by Sean Helligso, 11

Ansel Adams [AD-uhmz] is one of America's greatest photographers. He is best- known for his magnificent black and white photos of California, the high Sierra Nevada Mountains, and the dramatic cliffs and waterfalls of Yosemite Valley. Adams was born in California. He received his first camera when he was a teenager on a family vacation to Yosemite National Park. Although he was studying to be a musician, his love of photography encouraged him into the wilderness and into the darkroom, where he developed his own photographs. Adams was a talented photographer, and people liked his work, which soon became visible in galleries and museums. His photographs and his conservation activities helped preserve many wild and beautiful places. During World War II, Ansel Adams traveled to the Japanese-American Internment Camp in Manzanar, a small town in the California desert. Many Japanese-American families were sent to prison camps like Manzanar during the war. Adams photographed life in the camp, documenting the hardships and positive spirit of the imprisoned people. The pictures from Manzanar are among Adams' best portrait photographs. See Adams' nature photographs at www.anseladams.com.


Ansel Adams
Joyce Yuki Nakamura, (eldest daughter), 1943.No. LC-A35-4-M-19. Gift; Ansel Adams; 1965-1968.Forms part of: Manzanar War Relocation Center photographs. LOT 10479-6, no. 22, Library of Congress Prints and Photographs Division Washington, DC


Ansel Adams
Louise Tami Nakamura, (youngest daughter), 1943. No. LC-A35-4-M-30-B. Gift; Ansel Adams; 1965-1968. Forms part of: Manzanar War Relocation Center photographs. LOT 10479-6, no. 21, Library of Congress Prints and Photographs Division Washington, DC


Ansel Adams
Kenji Sano, 1943
Original neg. no.: LC-A35-4-M-65. Gift; Ansel Adams; 1965-1968. Forms part of: Manzanar War Relocation Center photographs. Sano, Kenji. LOT 10479-6, no. 11, Library of Congress Prints and Photographs Division Washington, DC


Ansel Adams
Girl smiling (Occidental type), 1943
No. LC-A35-6-M-4. Gift; Forms part of: Manzanar War Relocation Center photographs. LOT 10479-6, no. 23.Library of Congress Prints and Photographs Division Washington, DC

All children's photographs in peach-colored boxes © MaryAnn Kohl 2008

Cowgirl Blues
Cristina Hernandez, 8

Leave Your Worries on the Door Step
Jordan Holmstrom, 8

Create a portrait by photographing a friend from different views. Then glue favorites to heavy paper for display. Encourage the friend to express herself with facial expressions, clothing, or special objects to hold. Expressing is the key to a fine portrait.

Friendly Portrait

Materials

digital camera and printer (or a disposable camera, with photo developing)
a friend to photograph, and the printed photos
scissors and a glue stick
piece of mat board or sheet of heavy paper

On My Mind
Brett Bovenkamp, 8

Process

1. Create a photographic portrait of an important person: a best friend, brother, sister, or favorite adult.
2. Get ready!
   Select lighting: The most successful natural lighting for portrait photos is outdoors on a sunny day in full shade. (Avoid dappled shade where leaves cast shadows, and avoid bright sunshine.)
   Select a simple background: solid wall, fence, or side of a house.
3. Photo time! Take multiple pictures of the person. With a digital camera, take at least 12-24 pictures (other camera, use all the film on the roll). Get close enough so the face fills the camera's viewfinder. Photograph the friend from the front and from the side. Ask them to use facial expressions like smiles or serious or sad looks. They can choose to look however they are truly feeling.
4. Print out pictures on a printer, with adult help. (Or take the film to be developed.) Save copies of the photos on the computer, or save the film negatives. If there is a favorite photo, it can be printed and enlarged.
5. When the photos are printed, choose several favorites. Arrange the chosen photos on a piece of mat board or heavy paper. Place them in neat rows, or make a design and place them here and there.
6. Glue the photos in place, and display the portrait of this special friend.

YOUNG CHILD
Friendly Photos
An inexpensive digital camera will take many photos of family members, pets, friends, and special toys. Encourage holding the camera still. As soon as possible, make prints of the pictures. Some children want to give dictation about their photographs. Keep in a homemade scrapbook to read, view, and enjoy often.

Nice to Meet You
Cody, 8

Blue, Blue Smile
McKenzie Thompson, 8

Thinking About a Horse
Tori Crabtree, 8

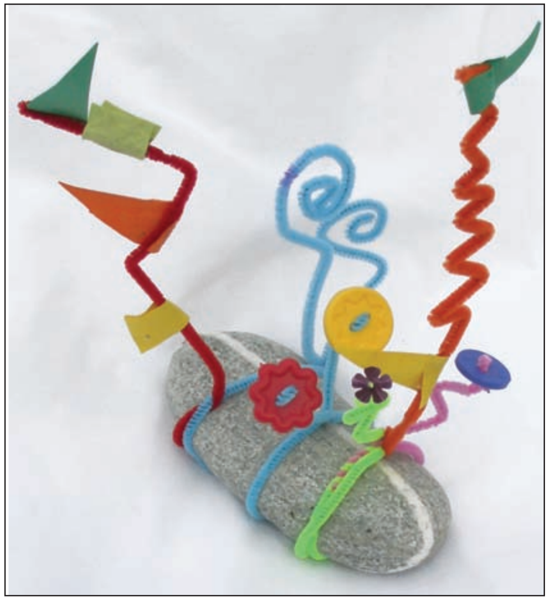
Maybe a Baby
Maddison Fox, 8

Alexander Calder

July 22, 1898 – November 11, 1976
Abstract sculptor

by Sammie VanLoo, 8

Alexander Calder [KAWL-der], called Sandy by all who knew him, was born in Pennsylvania. Calder came from a very artistic family: his great-grandfather and his father were sculptors, and his mother was a painter. When Calder was young, he and his sister used to play with toys and gadgets that Calder made. When Calder grew up, he continued to create such things as games, toys, jewelry, sculptures, drawings, paintings, costumes, movie sets, mobiles, and stabiles. Through his construction of wire mobiles, he became the founder of a new art form – kinetic sculpture, which means sculpture that moves. His works from small to tremendous include mobiles (suspended moving sculptures), standing mobiles (anchored moving sculptures), and stabiles (stationary constructions). Calder is the most famous kinetic sculptor in the world. See Calder's sculptures at www.nga.gov.


Rocking Stabile (left) was made by a kindergarten artist warpped on a rock base with added wires, pipe cleaners, tissue scraps, and collage materials.

Arrange wires on and around a rock base, creating a stabile that is balanced and satisfying to view. For extra color and flair, add scraps, bits of paper, or collage items to the wires.

Rocking Stabile

Materials

rock
choice of wire –
  heavy wire (hobby store)
  thin hobby wire (hobby store)
  floral wire
  pipe cleaners
  chenille wires (fluffy pipe cleaners)
choice of tools to cut wire –
  wire cutters (adult help required) or scissors
  straight-nose pliers (for jewelry, hobbies, and wire work)
scissors (to cut paper)
paper scraps (patterned, plain, foil, tissue, colored)
collage items, such as –
  buttons
  yarn
  fabric pieces
  stickers
  sequins
  colorful thread
  shredded paper
  confetti
glue, tape, stapler

Process

1. Select a rock to use for the base of the stabile that sits well without wiggling or tipping and is appealing in size, color, shape, and texture. To find a rock, go for a walk around the school, the neighborhood, along a wooded path, in a park, or anywhere rocks can be found. Beaches, rivers or creeks have excellent rock selections.
2. Bend and wind a piece of heavy wire around the rock, allowing a long piece of the wire to stand up from the rock. This will be the strong and central part of the rock mobile. Other wires can depend on the strong central wire.
3. Add another piece of wire to the rock stabile by twisting to attach. Continue adding wires in any design and shape. Think about the balance of the sculpture so it will stand and not fall over. Wires can be moved and bent as needed.
4. When the stabile is in balance and satisfying to view, the mobile is basically complete. However, some artists may wish to add "flags" of paper scraps or other collage materials to the wires. To do this, snip bits of paper scraps (choose by color, texture, pattern, shine). Fold a scrap over a wire and glue, tape, or staple in place. Stickers are easily applied as well. Add as many scrap flags as desired. Other collage materials can be added as desired. Buttons will thread on pipe cleaners and wires, as will large sequins.
5. As a final step, adjust wires and flags so the standing rock mobile balances well. Wires can be moved and bent to encourage balance. When finished, look at the rock stabile from different views, turning it this way and that. Choose a favorite view for display.

YOUNG CHILD
Pipe Cleaner Sculpture
Stick pipe cleaners into a block of styrofoam so they stand. Embellish them by curling, sticking stickers, gluing paper scraps, and so on.

Walt Disney

Draw/invent a dream playground. Then construct a model of it on a flour-and-salt-dough base, adding playground equipment and details with paint, paper, plastic, string, sticks, and more.

Playground Model

Materials

items for building the model playground –
- variety of paper
- plastic
- sticks, straws
- bamboo skewers
- craft sticks
- grocery tray
- string, yarn, ribbon
- small tiles
- bottle caps
- yogurt lids, cups
- cotton balls
- wood scraps

supplies for constructing and assembling –
- variety of tape (regular, masking, duct)
- glue
- sand, glitter
- tempera paints, paintbrushes
- stapler
- toy figures

Map Dough
Salt and Flour Dough Recipe

2 parts salt, 1 part flour, 1 part water

Mix salt and flour in a bowl. Add water until the dough is like icing. Stir. (Food coloring or paint can be mixed into the dough at the stirring step to color the dough.) Spread on a heavy square of cardboard or plywood, mounding, molding, or pressing areas to indicate hills, ponds, pathways, or other features. Dough dries hard in 1-3 days and has a white grainy texture.

Process

1. To begin, draw an imaginary playground on paper, viewed as if looking down on a map. Show pathways, fences, walls, pools, trees, water, grottos, or other imagined features. Draw areas for playground equipment, and if ready, draw the equipment itself. (Or draw equipment later.)
2. Prepare the model base with Map Dough in a big bowl. Dump the dough on the square base of cardboard or plywood. Press and smooth it to cover the entire surface right up to the edges, about 1" deep for flat areas, thicker for raised areas. Refer to the drawing plan. Mound, mold, or press into the dough any pathways, pools, ponds, or hills to match the drawing. Feel free to improvise.
3. While the dough is still damp and soft, begin building the playground equipment from the materials and scraps. This could take quite a while! Firmly press the pieces right into the dough. Add trees or bushes, cacti, rocks, or other objects to complete the playground. The dough should be soft the following day, but by the third day, it will be rock hard. At that point, glue will be required.
4. Let everything dry. Paint the map dough in any way, highlighting pathways and borders. To make grass or gravel, dab glue in specific areas, and then sprinkle with colored sand or glitter. Green sand looks like grass, and blue glitter makes a pond or pool sparkle.
5. When everything is completely dry, add toy figures to "enjoy the park" and make it look, as Mr. Disney would say, like the "happiest place on earth."

   Note: If an adult is willing, and the space exists, build the real playground!

December 5, 1901 – December 15, 1966

Theme Park Designer, Animator

by Alexandra Schulhauser, 10

Young Walter Elias Disney [DIZ-nee] grew up on a Missouri farm, where he showed talent in drawing, even selling his first sketches to neighbors when he was only seven. It is said that instead of doing his schoolwork, Walt doodled pictures of animals and nature and showed a talent for acting and performing. Walt Disney became an animator, graphic artist, theme park designer, film producer, director, screenwriter, voice actor, entrepreneur, and philanthropist. He is most famous as the creator of animated characters like Mickey Mouse, Minnie Mouse, and Donald Duck, to name a few! Disney's dream came true with the opening of Disneyland® Park in 1955. He was the designer and founder of Disneyland® and Walt Disney World®. Later came Magic Kingdom®, Epcot®, Disney's Hollywood Studios™, Disney's Animal Kingdom® Park, and Disney's California Adventure®. Disney's parks entertain millions of people from all walks of life from all over the world. Walt Disney once said, "You can design and create and build the most wonderful place in the world. But it takes people to make the dream a reality." See "everything Disney" at disney.go.com.

Walt Disney smiles while pointing to a large map of Disneyland® Park, Anaheim, California. Mr. Disney dreamed, imagined, envisioned, designed, and eventually brought his park to reality on opening day, July 17, 1955.

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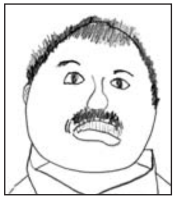
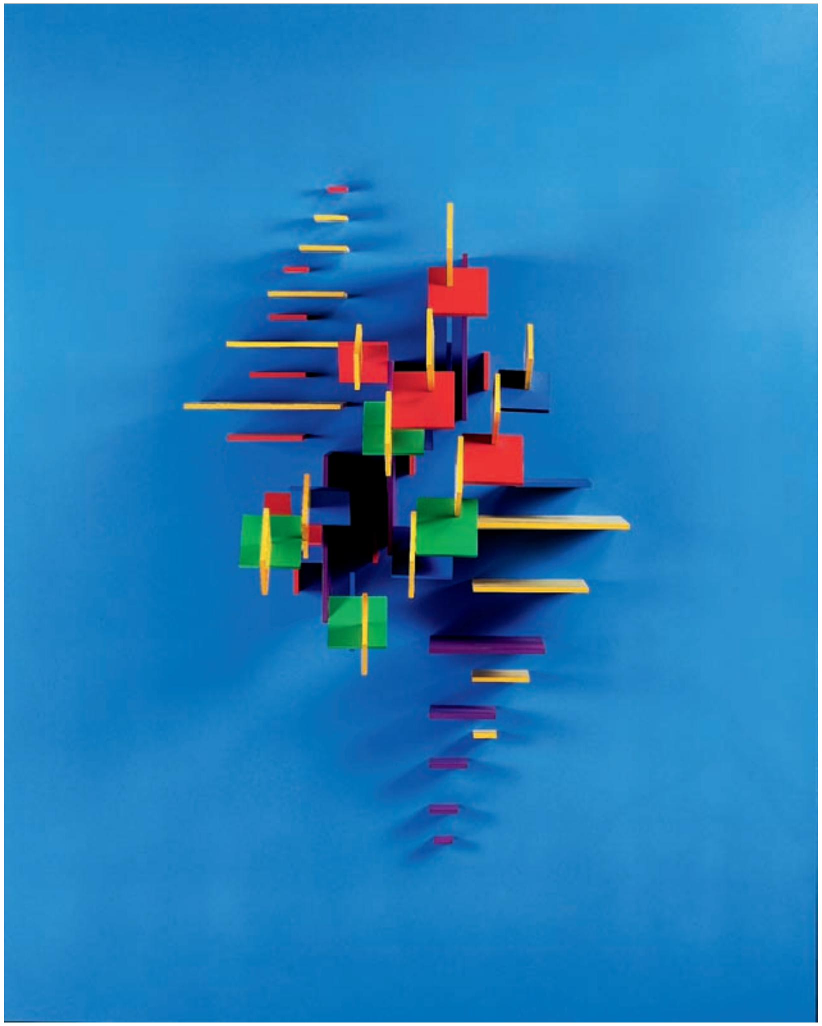
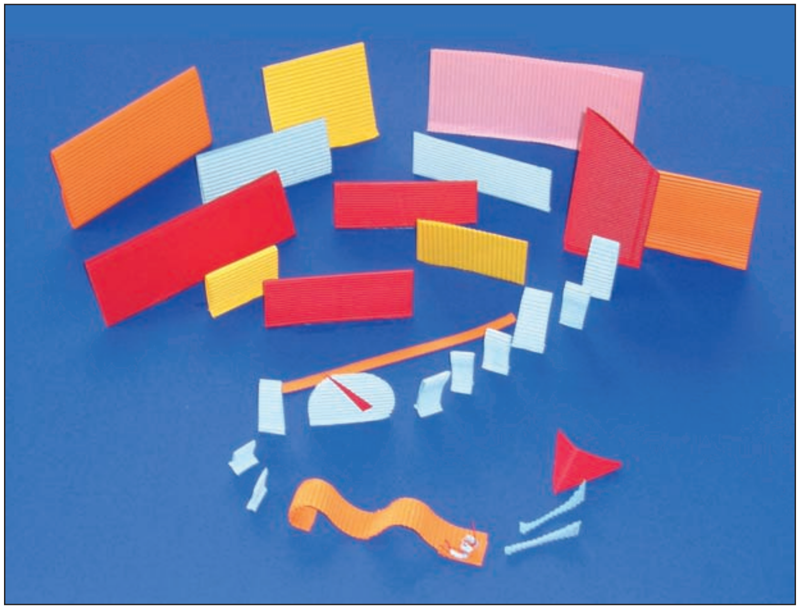
Charles Biederman

August 23, 1906 – December 26, 2004
Constructionist sculptor


by Sammie VanLoo, 8

Karel (Charles) Joseph Biederman [BEE der muhn] was born to immigrant Czech parents in Cleveland, Ohio. Biederman was interested in art from an early age and attended classes in figure drawing and watercolor painting as a teenager. As a young man, he was an apprentice for a local ad agency. Charles Biederman was a painter and sculptor who became well-known in New York City in the 1930s for his geometric paintings and aluminum reliefs depicting his belief that art comes from nature. Nature played a part in how Biederman chose to live, residing in virtual isolation for most of his adult life in Red Wing, Minnesota, with his wife, Mary, and daughter, Anna. There he climbed the hill behind his home every day to sit and think about nature and all its wonder. What he saw in nature, he brought to his art. It is said that near the end of his life, he had a card on his desk that read, "At last I am one with nature."


Charles Biederman
#24, Constable
Designed September 1977, created 1979
Collection of the Frederick R. Weisman Art Museum,
University of Minnesota, Minneapolis, Biederman Archive,
Gift of Charles J. Biederman.


Blue Construction Relief
by Frederick Jones, 6
cardboard on posterboard

Biederman used aluminum in his art, but young artists can design a relief using scraps of wood or posterboard glued standing on thin edges. If no wood scrap is available, use cardboard, posterboard, mat board, or tagboard rectangles and shapes. Even an old deck of cards will do with a little extra glue-dry time.

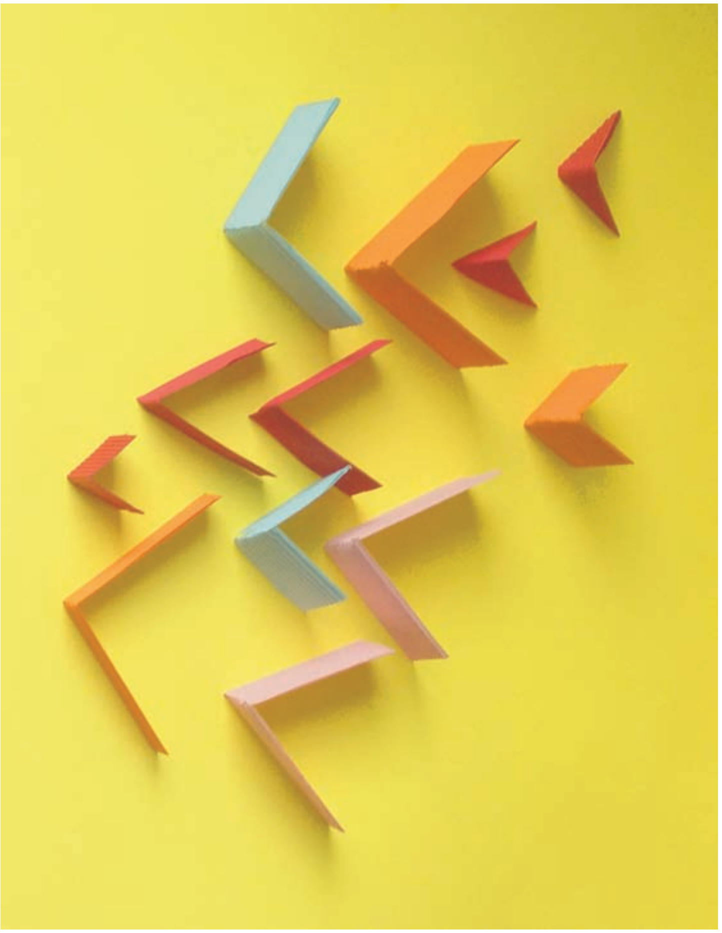
Edgy Relief

Materials

wood scraps (plain, painted, or dyed with liquid watercolors or food coloring)
posterboard pieces
white glue
glue-gun, optional, with adult supervision
glue-dots, optional, require dexterity
scissors

Process

1. Spread the variety of scraps out on the workspace to see the shapes. Experiment with standing them on edge to see if they will stand unaided. The ones that balance easily will work best, but all scraps are workable.
2. Stand some of the scraps on their edges on the background posterboard in a design. Move them around and explore different design ideas, turning them this way and that, spacing them into different patterns and design ideas. Because the scraps will fall over, let them stay where they fall until they are needed.
3. When ready, begin gluing the center scrap of the design first. Glue other scraps moving outward from the middle. Some scraps will need to be held in place until the glue takes hold.
4. Let the entire relief dry overnight.
5. Display the work on a wall, like Biederman's art, or on a table, shelf, or other flat surface.



Yellow Construction Relief
by Frederick Jones, 6
cardboard on posterboard

Relief Color Techniques

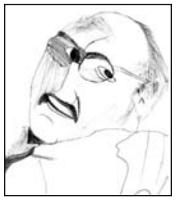
- Natural or Painted Wood: Use plain or natural wood scraps to build the relief. Paint the scraps when the glue of the relief has dried, or leave natural.
- Metallic: Spray the entire relief with metallic spray paint. All the scraps and the background will be the same color.
- Sparkly: Dust the relief with powdery glitter or further decorate with sequins or confetti.

YOUNG CHILD
Cardboard Relief

Glue cardboard scraps and squares to a heavy background paper. Position them flat, standing, or bent into shapes. When dry, paint the entire relief with tempera paints in a variety of colors. A one-color cardboard relief makes a good canvas for adding further collage items, glitter glue, or confetti.

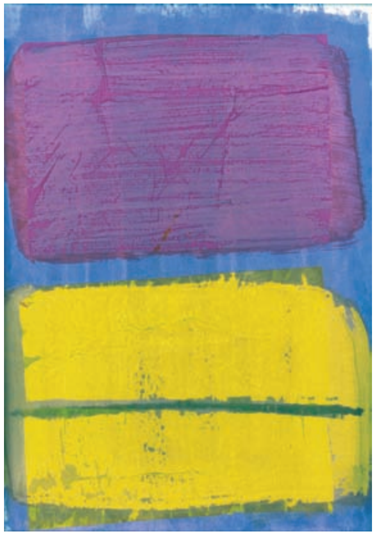
Mark Rothko

September 25, 1903 – February 25, 1970
Abstract Expressionist painter



by Alexander Petersen, 9

Marcus Rothkowitz (Mark Rothko) [ROTH-koh] was a Latvian-born American painter and printmaker who is classified as an Abstract Expressionist, although he rejected not only the label but even being an Abstract painter. When he was ten years old, his family moved to Portland, Oregon where he shortened his name to Mark Rothko. When he grew up, Rothko moved to New York City to attend classes and begin his art career. He began painting his famous color-field pieces in 1947, developing his well-known style of large rectangular fields of color stacked one above another. He used variations on this format for the rest of his career. His later paintings often consist of soft-edged luminous colorful rectangles floating on enormous canvases. Rothko once explained, "I am not an abstract painter. I am not interested in the relationship between form and color. The only thing I care about is the expression of man's basic emotions: tragedy, ecstasy, destiny." Rothko believed that all paintings should be miraculous. See Mark Rothko's art at www.metmuseum.org.



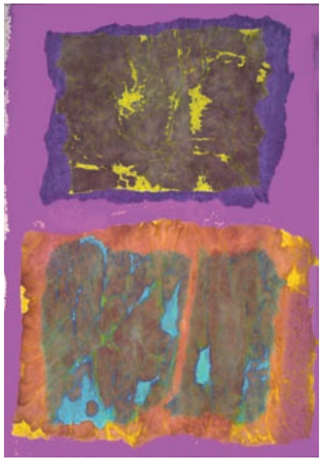
Painted Rectangles and Tissue
by Anna-Maria Bruscatto, 6

Paint a large color-field on a large sheet of cardboard. Then paint soft-edged "floating rectangles" on the color-field.

Color-Field Panel

Materials

very large sheet of cardboard
  box source: refrigerator carton or other large box, 3'x6', or larger
tempera paints, thinned, for background
tempera paints for rectangles, several colors
wide paintbrush
sponges, cloths, rags
paint roller, optional
large sheets of colorful art tissue paper, optional
pencil



Watercolor Field with Floating Rectangles
by Anna-Maria Bruscatto, 6

Process

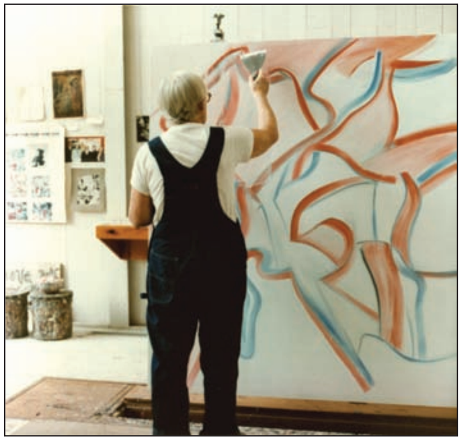
1. Choose two or three colors that inspire or bring emotion: happiness, sadness, silliness, anger, and joy are a few. Sometimes certain colors just feel right or satisfying. Choose what feels right or inspires emotion.
2. Stand the cardboard up against a wall with newspapers under it to catch drips. If an easel is available, stand the cardboard up at the easel. To paint the color-field, paint the entire sheet of the cardboard with one color. Use sponges or rags to apply the paint thinly to avoid leaving any visible brush strokes. More than one color may be used, but the colors should blend in hue and not be in contrast. Let this color-field sit until almost, but not completely, dry.
3. When the cardboard is almost dry, take a pencil and lightly sketch huge floating rectangles on the color-field. Two or three stacked rectangles will be most like the style of Rothko, but any individual expression of size or shape is fine.
4. With a sponge, cloth, or wide paintbrush, paint the rectangles with tempera paint in a chosen color. More colors may be blended into the rectangles to give them variation in hue. Keep the appearance of the edges soft.
5. For added interest, press a large rectangle of art tissue into the wet rectangle of paint. It will stick without glue. A paintbrush damp with water will press the paper into the paint.
6. Stand back and look at the work. If it needs more paint color blended in, this is the time to do it. Then let the large work dry overnight.

YOUNG CHILD
Color Field
Paint a large color field by covering an entire sheet of cardboard with tempera paint using a wide brush. Add more colors over this base, or leave as is.

Willem de Kooning

On the largest paper possible, paint intertwining ribbons of color with different sizes of brushes and choices of color. Use large arm movements to make connected designs that cross over one another.

Wall of Intertwining Ribbons



Willem de Kooning working on an unfinished state of [*untitled*]
oil on canvas, 70 x 80 in, East Hampton, New York, 02/02/84
Photograph by Tom Ferrara, courtesy of The Willem de Kooning Foundation
Artwork © The Willem de Kooning Foundation/Artists Rights Society (ARS), New York

Materials

background paper –
- white craft paper (on rolls from hobby or art stores)
- optional base material: butcher paper, or a large sheet of plywood covered with white latex paint

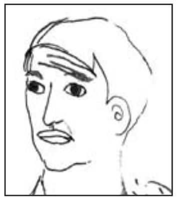
container of water for rinsing brushes
newspaper to cover floor
masking tape (push pins, optional)
variety of brushes (small, medium, and wide, including a large house-painting brush or sponge brush)
tempera paints in individual containers, choice of colors
large wall space
step-stool (optional), adult assistance

Process

1. Prepare the paper. Roll out a long piece of craft paper on the floor. Use as much as desired. Then roll another panel the same length right next to the first, edges touching. Tape the two sheets together with a long piece of masking tape. A third or fourth panel can also be rolled and tape to the first two. When all the panels are seamed together with tape, turn the paper over so the tape is on the back.
2. Tape or tack the paper to a large blank wall with the bottom of the paper at the edge of the wall where it meets the floor. Adult help and a step-stool or ladder will be helpful. Spread newspapers on the floor beneath the hanging paper to catch drips. To avoid need for a ladder or stool, the paper can be painted while on the floor and hung on the wall later.
3. Mix the tempera paint to a smooth but not runny, flowing consistency. With a choice of paintbrushes, stand before the large canvas and begin to paint a swirling ribbon of color. Use large arm movements and body-action, pushing down on the brush to make wide lines and letting up on the brush to make light or narrow lines. A step-stool or ladder may be necessary to reach the highest parts of the paper, so of course, adult supervision is required.
4. Change colors and brush sizes, and paint another swirling ribbon that intertwines or crosses over the first. Continue with ribbons and designs with choice of colors and brush widths. Spots, blops, and dots are effective to add. Fill the huge paper until satisfied. Then let dry. Stand back to view the intertwining art.

Young Child
Intertwining Yarn
Tape colorful yarn to a large piece of paper on the wall at child height. Pieces will cross over one another and fill the paper with a woven effect.

April 24, 1904 – March 19, 1997
Abstract Expressionist painter

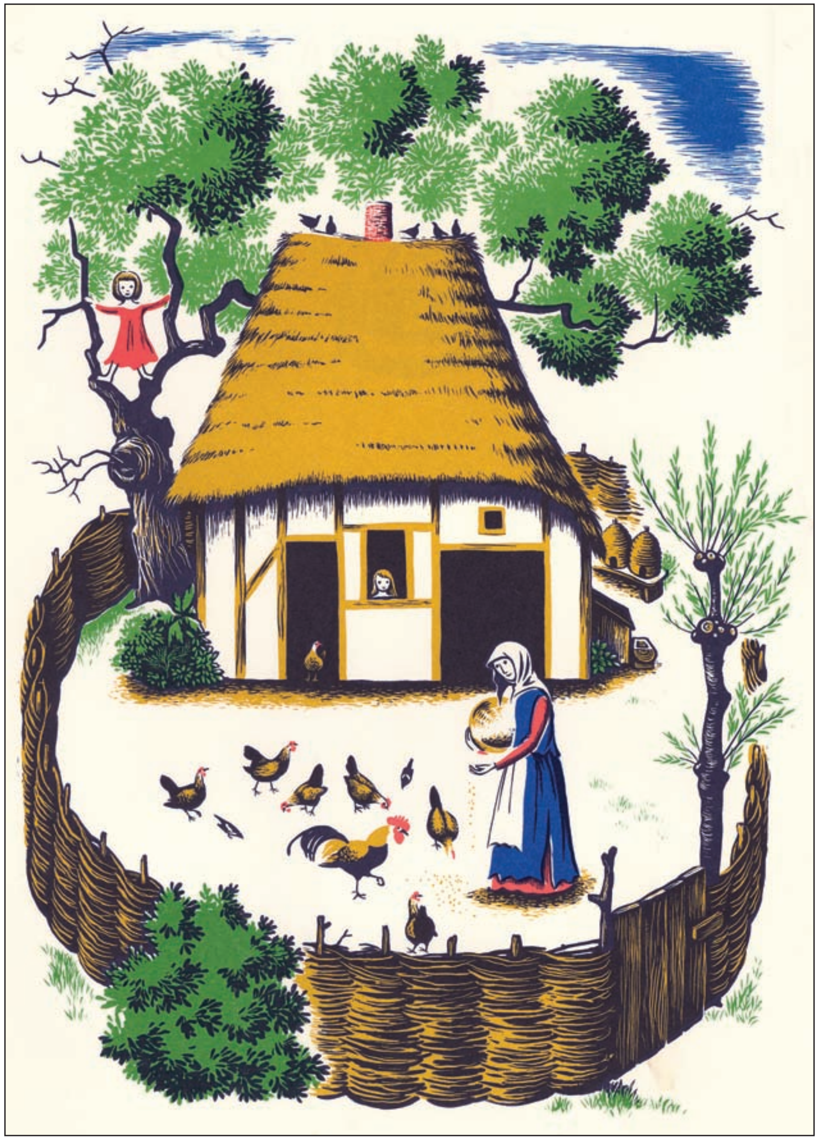


by Tonimarie Costanzo, 9

When he was twenty two and living in Holland, Willem de Kooning [d' KOO-ning] stowed away across the ocean on a freighter to Newport News, Virginia, eventually finding his way to New York. De Kooning made his living briefly as a house painter and then as a commercial artist before committing to be a full-time artist. He was an important leader of Abstract Expressionism and was labeled an "Action Painter" (see Jackson Pollock, p. 68, and Mark Rothko, p. 62). His mid-career was marked by the use of abstract slashes of color and expressive brush strokes. In the 1980s, his paintings became beautifully simplified, and in 1990, he painted his last work. De Kooning's paintings continue to be appreciated and collected by people around the world. See Willem de Kooning's art at www.moma.org and www.guggenheimcollection.org.

Willem de Kooning working at his palette table in his studio, East Hampton, New York, Autumn 1981
Photograph by Tom Ferrara, courtesy of The Willem de Kooning Foundation
Artwork at top right © The Willem de Kooning Foundation/Artists Rights Society (ARS), New York

Barbara Cooney



Barbara Cooney
Illustration from *Chanticleer and the Fox* by Geoffrey Chaucer
Scratch art, approximately 8 x 6 in
© 1958 by Thomas Y Crowell Company, Inc.
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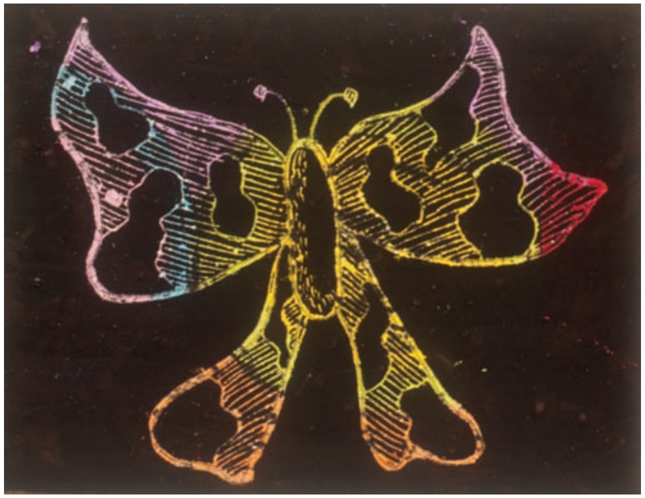
August 6, 1917 – March 20, 2000
Illustrator, Primitive

by Kaleeyah Stauffer, 7

Barbara Cooney [KOO-nee] and her twin brother were born in Brooklyn, New York, in Room 1127 of the Bossert Hotel. As Barbara grew, her artist-mother encouraged Barbara's childhood art. Barbara Cooney described her mother's guidance saying, "My mother gave me all the materials I could wish for and then left me alone, didn't smother me with instruction. Not that I ever took instruction very easily! My favorite days were when I had a cold and could stay home from school and draw all day long. My mother was an enthusiastic painter of oils and watercolors. I could mess with her paints and brushes all I wanted. The only art lesson my mother gave me was how to wash my brushes. Otherwise, she left me alone." After Barbara Cooney graduated from college, she knew she wanted to be an artist and illustrate children's books. She has said that three of the books (Hattie and the Wild Waves, Miss Rumphius, and Island Boy) are like an autobiography of her life. Her first illustration work used etching and scratchboard techniques. Barbara Cooney received two Caldecott Awards (Chanticleer & the Fox and Ox-Cart Man), the highest award for children's book illustration that exists. She has created some of the most beautiful and important children's books of all time, having illustrated over one hundred in all. She said that a picture book is like a string of beads with the illustrations the jewels, and the text the string that holds them all together.



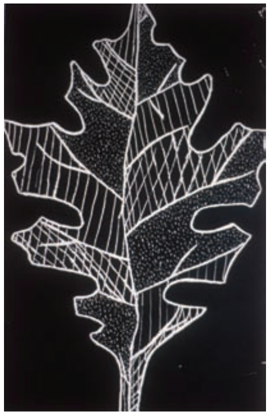
Multi-Colored Butterfly Etching
by Nici Smith, 9

Barbara Cooney's earliest design and illustration works were done entirely on scratchboard. Scratchboard is a clay-coated board on which black ink is applied and white lines and areas scratched or scraped off the board with sharp-edged tools. Explore Barbara Cooney's scratchboard technique on pre-colored hobby scratchboard. Enjoy reading all of Barbara Cooney's books!

Scratchboard Illustration

Materials

pre-colored scratchboard from a hobby, craft, or art store
sharp-edged tools for scratching and etching, such as –
  paper clip, opened
  plastic darning needle
  large nail
  cuticle stick (orange stick or pointed wooden stick)
  wooden dowel (sharpened in pencil sharpener)
  X-Acto knife (close adult supervision)
  ballpoint pen, point retracted
  tips of scissors
  wooden scratching tools
  fingernail



Scratch & Etch Leaf by second grade artist

Process

1. Begin scratching away a design into the scratchboard. As lines are etched in the black board, colors that are underneath will appear.
2. Continue scratching until the design is complete.

Homemade Scratchboard

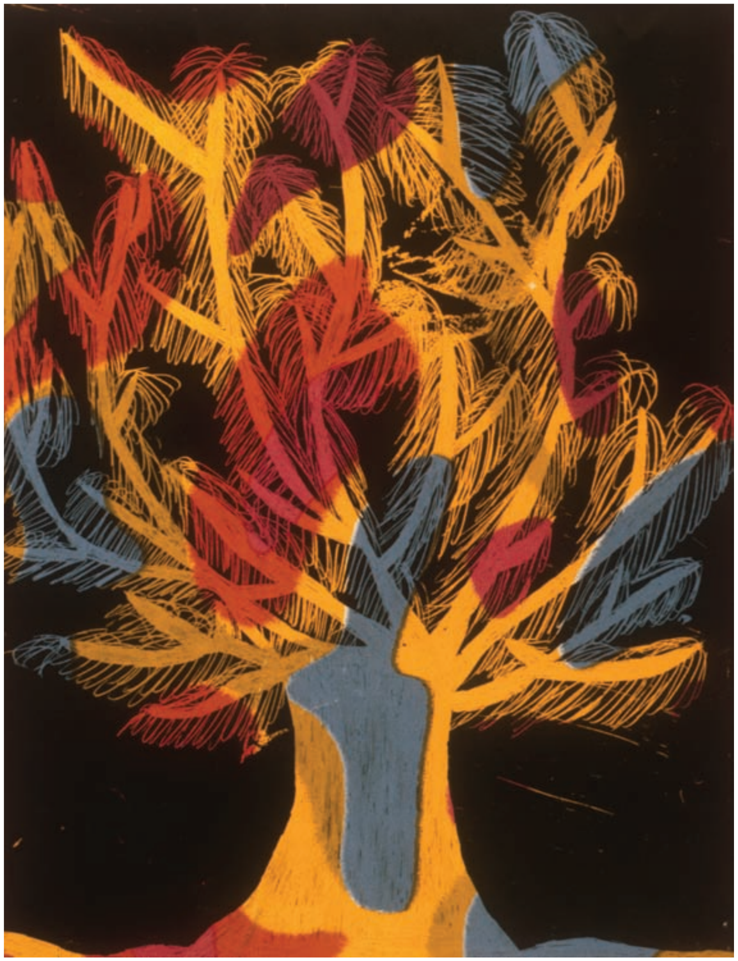
Color over a square of mat board or posterboard with bright, heavy crayon. Then, paint over the crayon with black tempera paint with a little liquid dish detergent mixed in. When dry, scratch designs the same way as described in the Process.

About Scratching Tools

Today's hobby, art, and craft stores have scratchboard in varieties of colors. Some come with child-safe scratching tools specifically designed for younger children.

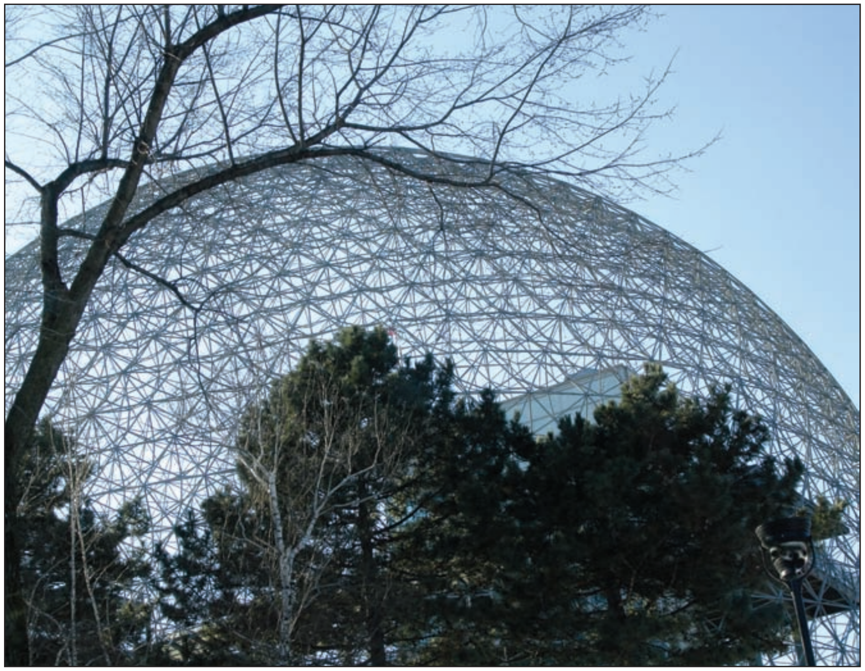
YOUNG CHILD
Scratch & Etch

Completely cover a heavy paper plate with crayon, using muscles and coloring bright and heavy. Use a handful of crayons or one at a time. When the plate is covered, scratch designs in the crayon with a fingernail or other scratching tool.



Scratchboard Tree in Gray, Gold, and Red
by Kristen Abel, 11

Buckminster Fuller



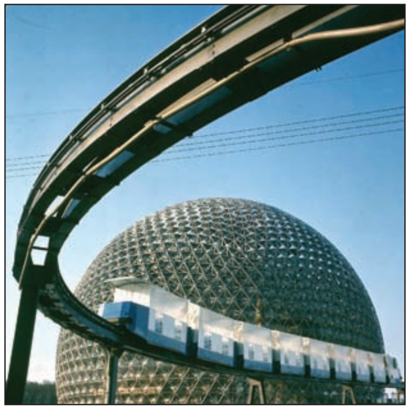
R. Buckminster Fuller
Montreal Biosphère
1967, Montreal, Canada
Steel and acrylic cells, 76 m diameter x 62 m high (200 x 200 ft)
Photograph by © Michael Plante. All Rights Reserved.

July 12, 1895 – July 1, 1983

Architect, Inventor

by Sammie VanLoo, 8

Buckminster Fuller [FUHL-er] was a unique architect and inventor who spent his life trying to make the world a better place for people. Bucky, as he was known, was born in Massachusetts and spent summers on an island farm off the coast of Maine, where he loved to make things out of old junk, play with boats, and invent things. Later, Fuller went to college at Harvard, a famous American university, but was asked to leave twice for not doing his schoolwork. He joined the Navy and later worked as a workman and machine operator. Bucky could not find success in any of his jobs. In 1927, when his young daughter died of an illness, he blamed himself for being poor and unable to provide for his family. But then he began to think of his life as an experiment to discover what a penniless, unknown person might be able to do for the betterment of mankind. Fuller designed buildings that were strong, cheap, and useful. Fuller went on to invent some of the most remarkable ideas in the entire world: new ways to make buildings, cars that conserved energy, games and maps to teach world unity and peace, and his most famous invention – the geodesic dome, a round building built from triangles. The remarkable thing about a geodesic dome is that the larger the dome gets, the lighter and stronger it becomes. Since the invention of the dome, all kinds have been built for sports arenas, airports, stores, and homes. It is hard to label Buckminster Fuller. He has been called an architect, inventor, scientist, engineer, mathematician, educator, philosopher, poet, speaker, author, futurist, and designer. He is all these and a great American and great American artist.



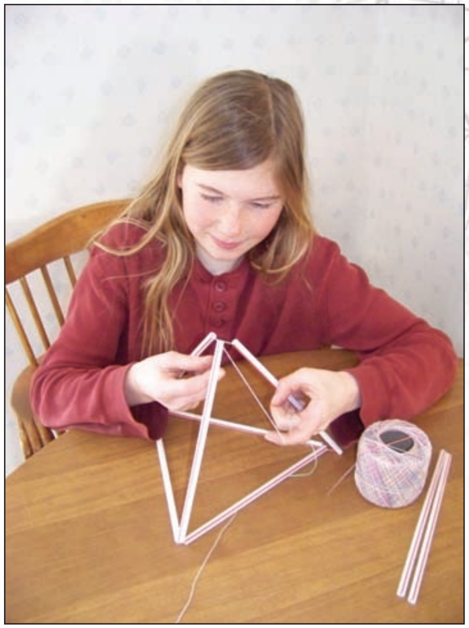
R. Buckminster Fuller, designer
United States Pavilion at Expo 67 with Minirail
© Library and Archives Canada, 1967,
Photographer Unknown, MIKAN No. 3198274,
Item no. 1632-3, Accession no. 1970-019 NPC

Buckminster Fuller turned flat triangles into three-dimensional shapes that were very strong. Explore creating tetrahedra with soda straws and yarn. Optional ideas include decorating the sculpture with glue and colorful paper, stickers, or magazine cut-outs. One shape is a tetrahedron, and several shapes together are tetrahedra.

Tetrahedra Sculpture

Materials

plastic drinking straws (non-bending)
large, plastic yarn needle (plastic sewing needle with a blunt point, sometimes called a tapestry needle, darning needle, or child's craft needle)
yarn or string, about 3' or 36" long
white glue
pencil
scissors
colored papers, such as –
  tissue paper
  white or colored construction paper
  gift wrap
  colorful magazine pages



Julia Odegaard creates one tetrahedron to eventually be joined into a tetrahedra sculpture.

Photo © Kim Solga 2008

Process

Building a Tetrahedron

1. A tetrahedron is a shape with six edges and four sides. Each tetrahedron needs six soda straws to construct. First, drop the threaded yarn needle through three of the straws. Tie a knot, making a triangle out of the straws. Do not cut the remaining yarn.
2. Using the same yarn, string two more soda straws. Tie the yarn at one corner of the first triangle. Now there are two triangles making a diamond shape with a line across the middle.
3. Work the yarn needle through one of the straws so the string comes out on one of the diamond points. A thin piece of wire may be needed to push the needle and string through that straw, since it might be a tight fit.
4. String one more soda straw onto the yarn. Pull the other point of the diamond up and tie a knot. This is a tetrahedron! Cut the string.
5. Several of these shapes are called tetrahedra (not tetrahedrons). Construct as many as desired for the tetrahedra sculpture.

YOUNG CHILD
String-and-Straws
String whole straws or snipped segments on yarn, bending and shaping the stringed work in any design. Make a decorative garland or fashion a necklace.

Decorating a Tetrahedron

1. Lay one side of a soda-straw tetrahedron down on a piece of colorful paper. Trace around it. Cut the paper on the traced lines. Squeeze a thin line of glue onto three of the straws in the tetrahedron, and carefully set it down onto the cut-paper triangle. Give it a minute to dry a bit, then lift it up. Now one face of the tetrahedron is decorated with paper!
2. Cover a second face with another paper triangle. Leave the third face open to see inside the shape.
3. Add stickers and cut-out magazine pictures to the paper faces of the tetrahedron. Glue them onto the paper walls inside and out. Use lots of different colors.
4. Decorate the rest of the tetrahedra the same way. Work slowly and take breaks so the white glue has a chance to dry and become strong.

Assemble a Tetrahedra Sculpture

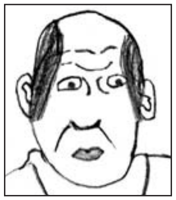
1. One decorated tetrahedron looks great, but several tetrahedra glued together create a colorful and interesting sculpture.
2. Glue the decorated tetrahedra face to face.
3. Tie a piece of string on the point that will be the top corner, and hang the sculpture from a hook on the ceiling.

The background photo shows the Biosphere in Montreal.

Photo courtesy of © Ryan Mallard 2007. All rights reserved.
R. Buckminster Fuller, Montreal Biosphère, 1967, Montreal, Canada
Steel and acrylic cells, 76 m diameter x 62 m high (200 x 200 ft)

Jackson Pollock

January 28, 1912 – August 11, 1956
Abstract Expressionist painter



by Kaiden VanDalen, 8

Jackson Pollock [POL-uhk] grew up in the western states of Wyoming, Arizona, and California. As a young art student, Pollock moved to New York to make his way in the art world. After studying with painters like Thomas Hart Benton (p. 50) and Mexican muralists, Pollock began to work in larger and larger formats. He invented a style of abstract painting using a very liquid, runny paint to cover large canvas panels spread on the floor. "On the floor I am more at ease," Pollock once said. "I feel nearer, more part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting." Pollock used brushes, sticks and even kitchen basters to drip and pour paint into creative patterns. His technique was called Action Painting. Pollock moved with his whole body as he painted, sometimes carefully dripping paint, sometimes swirling and flinging paint in swirls and webs of color.

Faith, 5, concentrates on her Jackson Pollock action painting created outside on large craft paper.

Photograph courtesy of Margaret Mahowald
© 2007 Margaret Mahowald, Golden Valley, Minnesota.
All rights reserved.

See Jackson Pollock "in action" at www.loc.gov.

Recreate Pollock's painting style in a suitable outdoor spot, where splattered paint can be cleaned up easily. Spread large paper on the ground. Drip, fling, swirl, arch, splatter, sprinkle, spray, and pour paint in designs that fill the paper. Dress appropriately!

Great Action Art

Materials

tempera paints, thinned some with water to pour and splatter easily (other paints such as liquid watercolors work well)
tall containers to hold paint
large sheet of paper from a roll (36" wide x 80" long)
4 rocks as paperweights
choice of painting tools –
  collection of slender sticks (1'-2' long)
  paintbrushes
  kitchen baster
  spray bottle
  toothbrush
  Note: Each kind of tool used will distribute the paint differently. Small branches pruned from trees and stripped of leaves are thin and flexible, good for flinging or dripping. Use a handheld spray bottle for spraying, a toothbrush for splattering, and a kitchen baster for squirting.
painter's tarp to spread under the work and protect the ground, optional
water and clean-up supplies

Process

1. Spread the paper out on the flat ground with plenty of room to walk around. Place small rocks on the corners to hold the paper in place. (If working outdoors, work on a calm day.)
2. Pour paint into tall, skinny containers so sticks can dip deeply.
3. Dip sticks into paint and flip or drip the paint onto the large sheet of paper, just as Pollock did. Move around and around the paper. Add many different layers of color, weaving the drips, arches, swirls, and splatters of one color with another. If several children are working together, take turns and supervise kids and their painting tools well. Limit painting groups to two to four children to keep paint under control.
4. Let the completed action painting dry completely.

Pollock Doorway Cover
The large sheet of paper or canvas is just the right size to cover a bedroom or classroom door. Use masking tape to secure the painting to the door, trimming the edges to fit. Cut an X-hole to slip over the doorknob.

Saul Steinberg

Draw a cartoon with pencil or black pen, and show the characters communicating without words, using only symbols or squiggles.

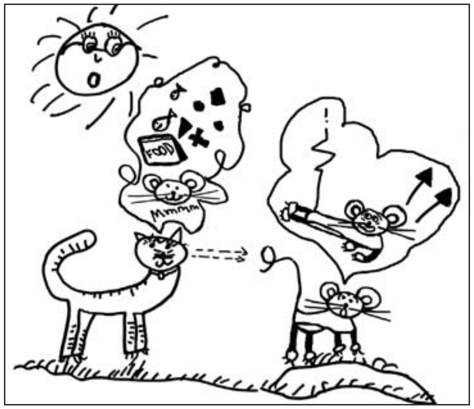
Squiggle Talk

Materials

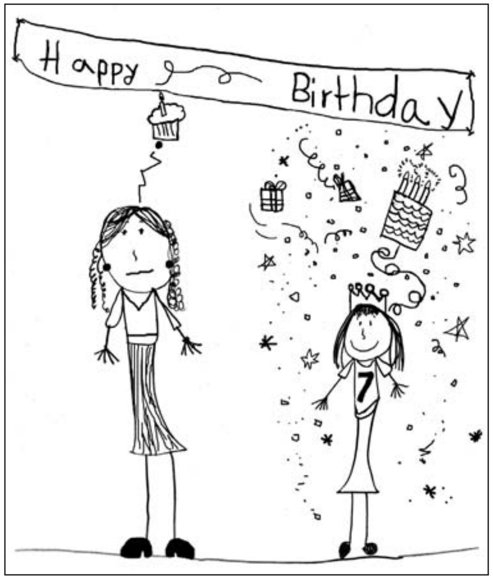
white paper
pencil or black pen
scissors, optional

Process

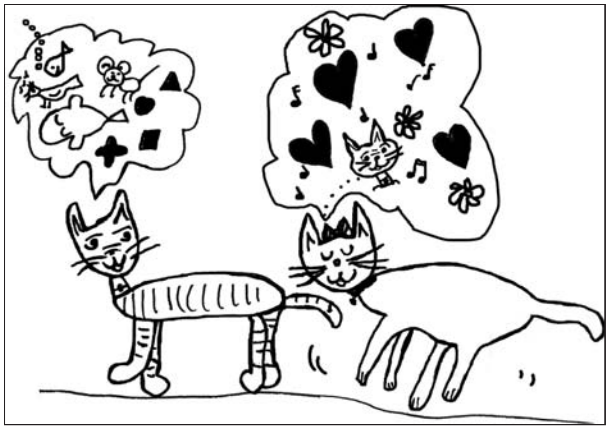
1. Look at some of Steinberg's cartoons in books or on the Internet to enjoy his unique ideas of how characters can communicate. Look at the cartoons drawn by other kids on this page to see how they have enjoyed communicating with squiggles and symbols.
2. To prepare, cut white paper into squares about 8"x8". Each cartoon drawing will have its own white square of paper.
3. Now think about symbols and lines that communicate. Swirls and loops say something different from jagged lines or bold dots. Hearts mean something different from lightning bolts. Exclamation points make a strong point!
4. Draw one or two characters who have something to say without using words. Then add their thoughts or feelings shown with symbols or squiggles.
5. A cartoonist usually signs his name at the top or bottom of the cartoon. Do the same with a flourish.



Cat Dreams,
Mouse Screams
by Sammi VanLoo, 8



Happy Birthday Girl – and Her Mom
by Sydney, 8

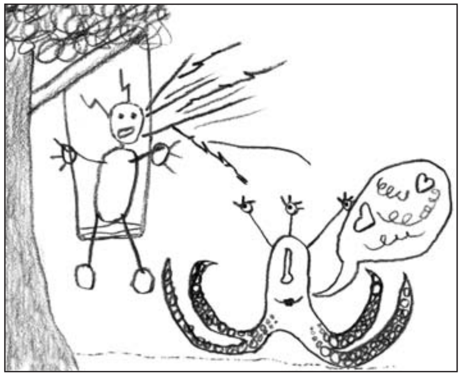


Cats In Love
by BreAuna Rose Phair, 8

June 15, 1914 – May 12, 1999
Cartoonist, Illustrator

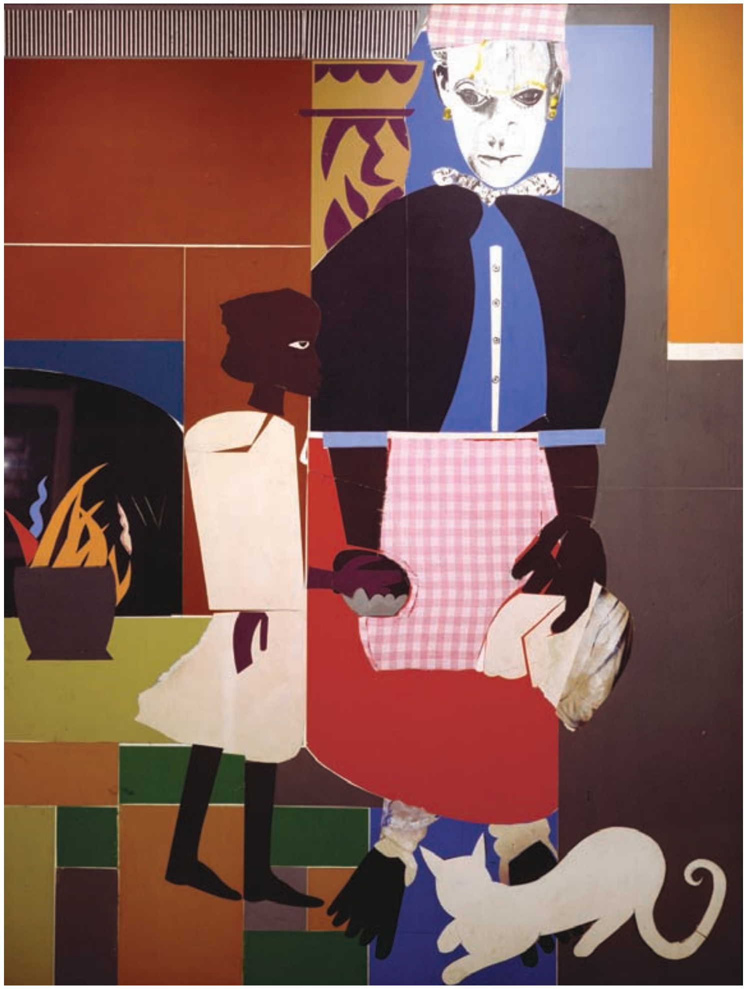
by Sammie VanLoo, 8

Saul Steinberg [STYN-burg] was born in Romania, and arrived in America at the age of twenty-eight. He became an American illustrator particularly well-known for the pictures he drew of people communicating. He began to record the way of life in the United States, primarily through his work at The New Yorker *magazine. Steinberg once said his illustrations only masqueraded as cartoons; he used the cartoon as a way to tell a story in one single funny or playful picture. All in all, Steinberg's work is mainly about communication of thoughts, ideas, and feelings, often telling a story. The drawings he made clearly illustrate communication, but not with words or letters; his characters communicate with squiggles and symbols. See Steinberg's cartoons at www.saulsteinbergfoundation.org.*



Three-Eyed Alien Meets A Boy On A Swing
by Levi Butler, 10

Romare Bearden

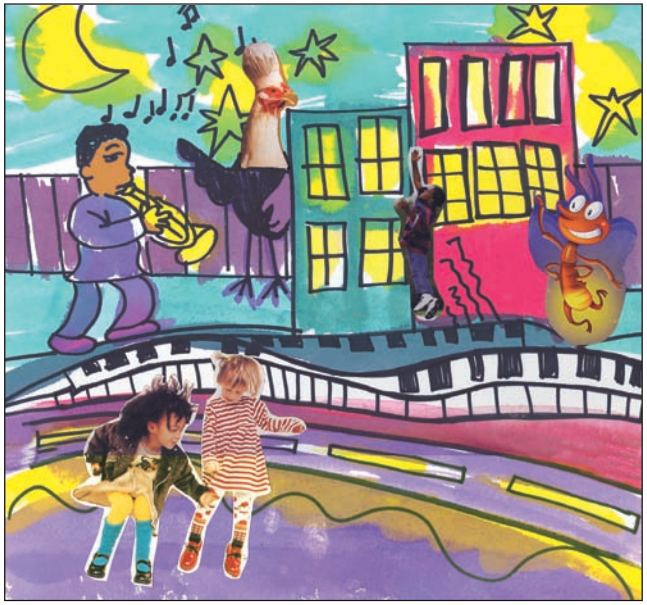


Romare Bearden
Mother and Child, ca.1976-77
Collage on canvas mounted on masonite, 48 x 36 in
Image courtesy: ACA Galleries, New York
Art © Romare Bearden Foundation/Licensed by VAGA, New York, NY

September 2, 1911 – March 12, 1988
Expressionist painter, Photomontage

by Carson Bode, 7

At age three, Romare Bearden [BEER-dn] and his family settled in the Harlem neighborhood of New York City where his father worked as a sanitation inspector for the city and his mother was involved in the Harlem community and society. Music always filled an important place in Bearden's life. He grew up listening to jazz and the blues and was acquainted with many musicians, including his famous cousin, Duke Ellington. When Bearden grew up, he began a career in painting later than many other artists. His winding path as a great American artist was filled with varied employment, such as a cartoonist, musician, and mathematician. Bearden became well-known in 1964 when he set aside abstract painting and began to work in collage. He is best-known for his collage and photomontage artworks of city life, including his famous works of performing jazz and blues musicians. He produced approximately two thousand works of art consisting of collage, paintings, drawings, monotypes, murals, record album jackets, magazine and book illustrations, and set designs for theater and ballet. The overall importance of Bearden's collage-paintings feels musical. Bearden once said, "You put down one color, it calls for another. You have to look at it like a melody."



Night Music
by Maria Vasquez, grade 3

A montage is the technique of producing a single artwork made from a combination of fragments of pictures, text, materials, film, or even music. Create a montage with photographs, paper, and fabric on fiberboard backing.

Mixed Montage

Materials

select collage materials such as –

fabric scraps	newspaper
magazine clippings	greeting cards
foil	art tissue
comics, funnies	postcards
gift wrap	photographs
tape (masking, colored)	foil paper

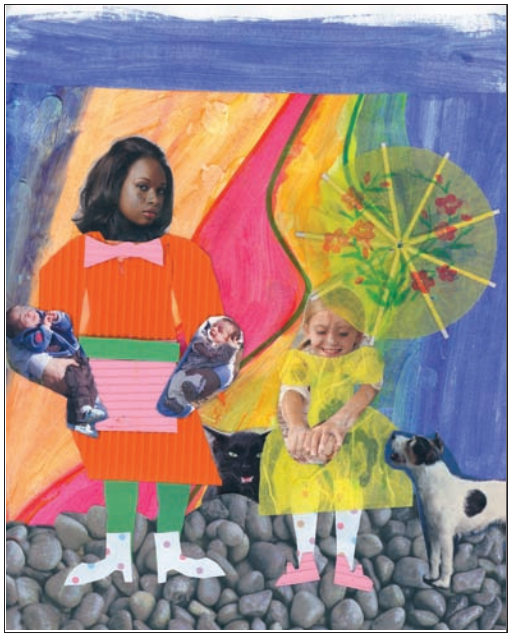
fiberboard or Masonite (easy alternative – use a brown paper bag, opened and flattened)
sponge and water
scissors
paint, crayon, markers
wide, soft brush for glue coating, optional
white glue, thinned with water in a dish (alternative: decoupage medium from hobby or craft store, such as ModPodge™ or Aleene's Instant Decoupage™)

Process

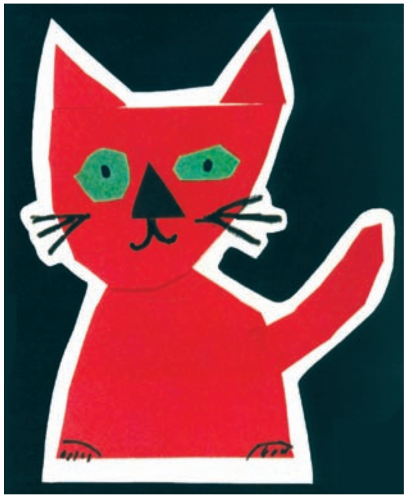
1. Place the fiberboard sheet on the work surface. Any size sheet will do, from drawing paper size on up to extremely large. Select collage materials to suit the size of the fiberboard. Find photographs and magazine clippings that begin to have meaning for the collage, noting color and texture as well as image. Begin to arrange them on the board, moving theme about without gluing.
2. Cut pieces of fabric, foil, and other odds and ends. Paintings and drawings, or any materials, can be included. Arrange them all, moving the pieces around until satisfied with the arrangement. At this point, some colored tape or masking tape can also be added for color, texture, and design if desired.
3. Brush glue on the back of each item in the montage, and press down to the board to hold in place.
   Optional step at this point: Take a damp sponge and remove or enhance color of images by rubbing parts of an image with water. Work gently and slowly. This can give a faded or shadowy effect to photos and clippings, or it can completely change the color of them. In addition, markers or crayons or paint can add color here and there. Sign the montage in one of the corners with a permanent marker, if desired.
4. Brush a coat of thinned with glue over the entire montage with a wide, soft brush, coating all of the work evenly. Some edges may require gentle brushing to help them lay flat. Let the montage dry several days until hard and clear.
5. For extra permanence, cover all four edges of the work with silver duct tape, forming a frame. Pull the tape the entire length of the board's edges, letting the tape fold part way over each edge to the back.

YOUNG CHILD
Montage on Board

Brush thinned glue over the entire surface of the board. Then brush selected magazine clippings, photos, fabric pieces, and other chosen scraps into the wet glue. Brush glue over all the pieces to coat. Dry overnight or for several days.

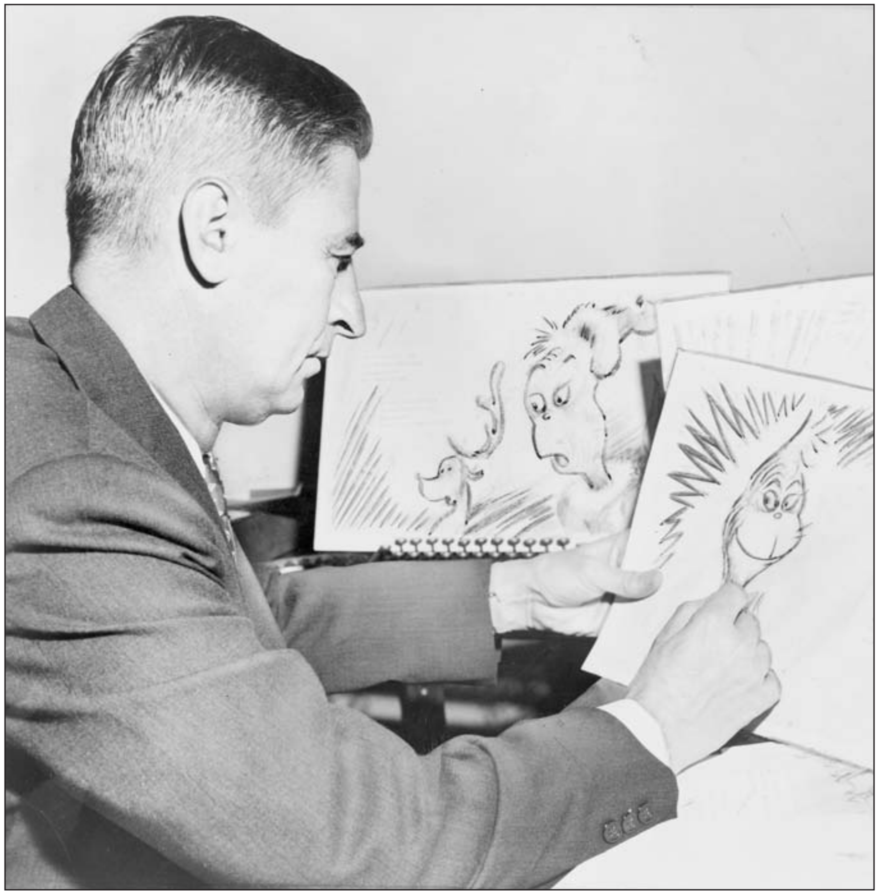


Baby Sitter
by Maria Vasquez, grade 3

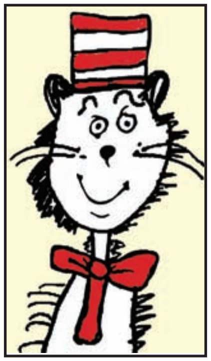


Red Cat in Collage
by Rita Bespalova, kindergarten
Bellingham, Washington

Theodor Seuss Geisel

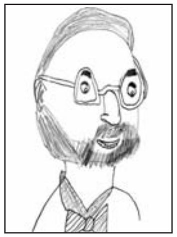


Dr. Seuss (Ted Geisel) at work on a drawing of a grinch, the hero of his forthcoming book, *How the Grinch Stole Christmas*.
World Telegram & Sun photograph by Al Ravenna. 1957. No copyright restriction known. Staff photographer reproduction rights transferred to Library of Congress through Instrument of Gift. LC-USZ62-124309 (b&w film copy neg.) NYWTS - BIOG--Geisel, Ted--Author [item] [P&P]. Photographic print. New York World-Telegram and the Sun Newspaper Photograph Collection (Library of Congress).



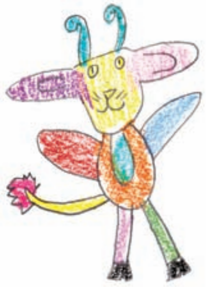
My Seuss Cat
by Taylor Thompson, 8
Cassoday, Kansas

March 2, 1904 – September 24, 1991
Illustrator

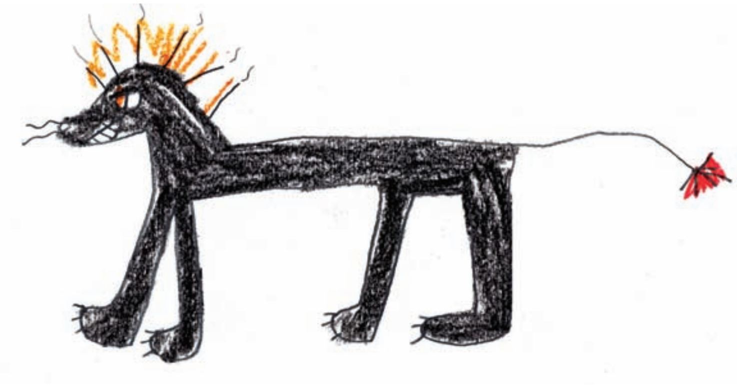


by Sierra Smith, 7

Theodor Seuss Geisel [GEE-zuhl], better known to the world as the adored and respected Dr. Seuss [soos], was born in Springfield, Massachusetts. His father and grandfather were brewmasters in the city. His mother raised the children, and is often credited with helping the Geisel children fall asleep with soothing rhymes and chants from her childhood. Dr. Seuss says his mother gave him the ability and desire to create the rhymes for which he became so famous. Geisel, an American writer and cartoonist, is best-known for his classic children's books written under the pen name Dr. Seuss, including The Cat in the Hat, Green Eggs and Ham, *and* How the Grinch Stole Christmas. *He wrote and illustrated forty-four children's books in all, favorites of children and adults alike. Seuss said, "Children want the same things we want. To laugh, to be challenged, to be entertained and delighted." That's exactly what his books with strange and imaginative characters have done – entertained, delighted, and inspired millions of children to learn to read. Dr. Seuss was honored with two Academy awards, two Emmy awards, a Peabody award, and the Pulitzer Prize. But his greatest contribution to the world is his delightful art with unique, memorable, and enjoyable characters.*

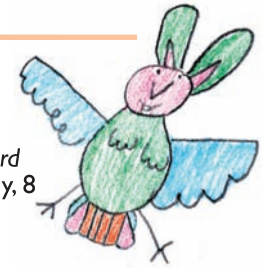


Goat Bug
by Ashely, 8



Seussel in Black
by Irina Ammosova, 8

Create a new character for a children's book or a cartoon using imaginative touches like Dr. Seuss. There is no limit to the possibilities when Dr. Seuss is in the art room!



Bunny Bird
by Ashely, 8

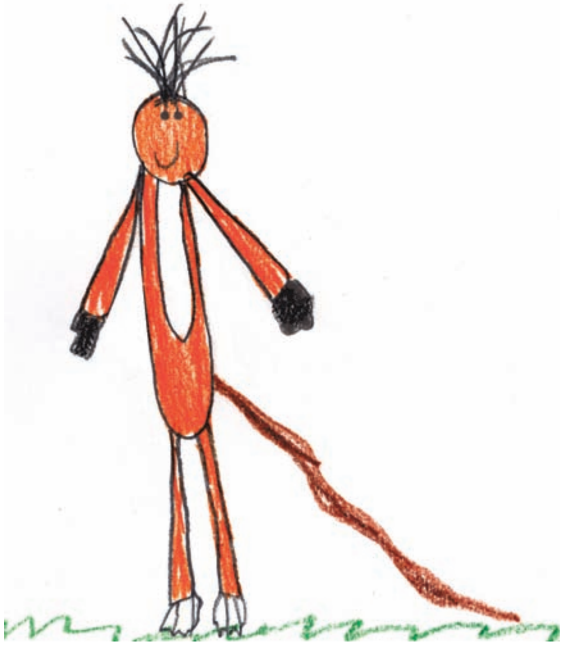
Seussels

Materials

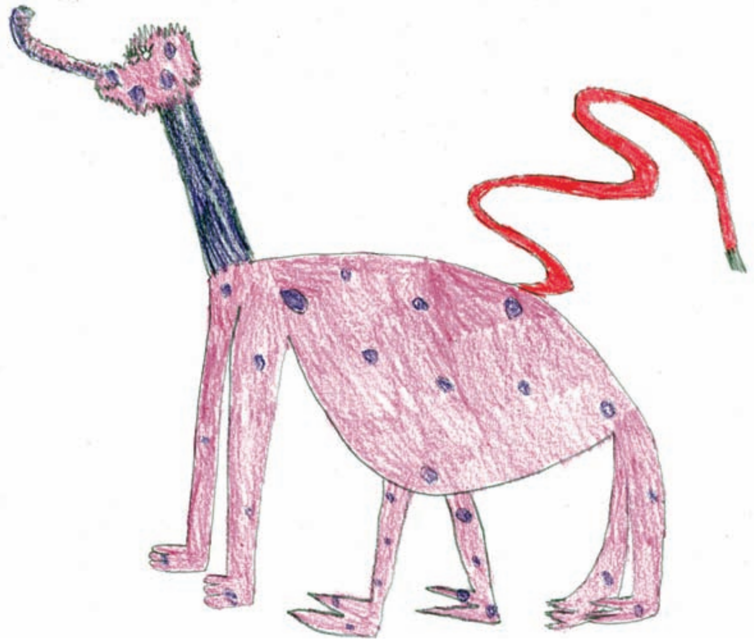
crayons or other drawing tools
sheets of white paper
stapler, optional
black marking pen or pencil

Process

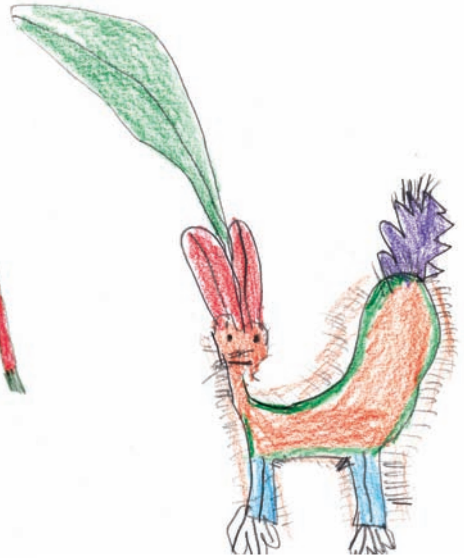
1. Draw an animal-type character or a people-type character or maybe an animal-people character! Where imagination is concerned, there is no limit. One eye, two eyes, three eyes, four. Draw some eyes, and draw some more! Blue hair, green hair, yellow, or blue. On the moon or in the stew.
2. If interested, draw the character in a story that has sequence and action over several pages. Staple the pages together like a book. Design and draw a cover with a title for the story, if interested.
3. Some artists will want to make up a story or silly rhymes for the drawings. Write them on the drawing, or have someone else write them down.
4. Name the new cartoon character something unique, catchy, or humorous.



Happy Upright Orange Seussel
by Sydney, 8

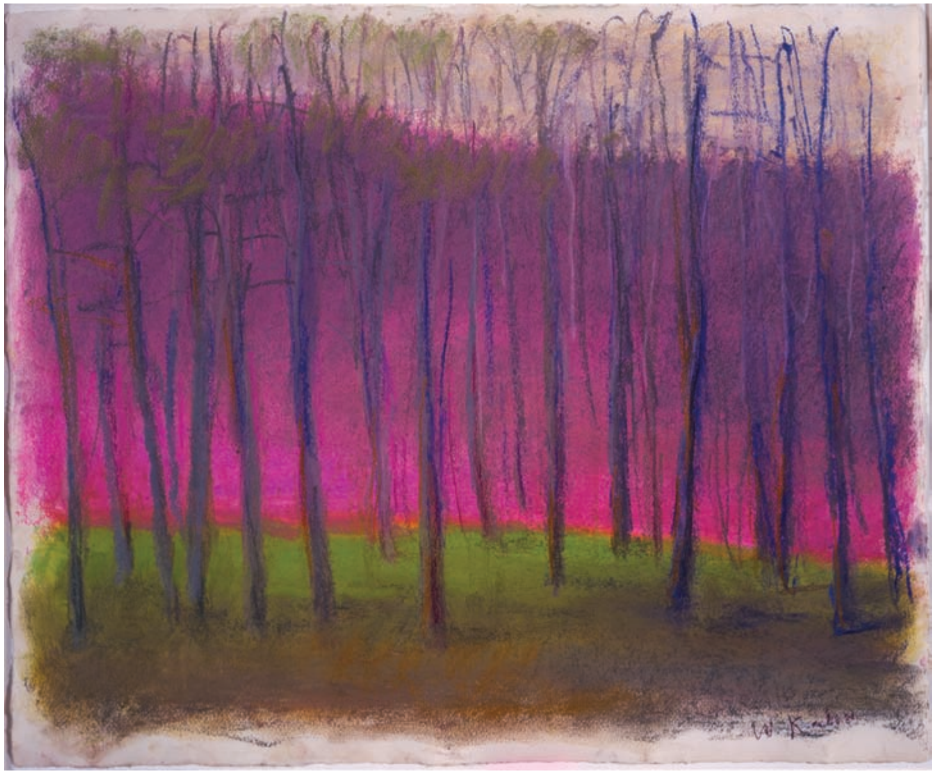


Polka-Dot Seussel with Tail
by Sierra Smith, 7



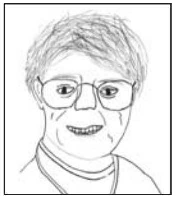
Feathered Rabbit
by Sammie VanLoo, 8

Wolf Kahn



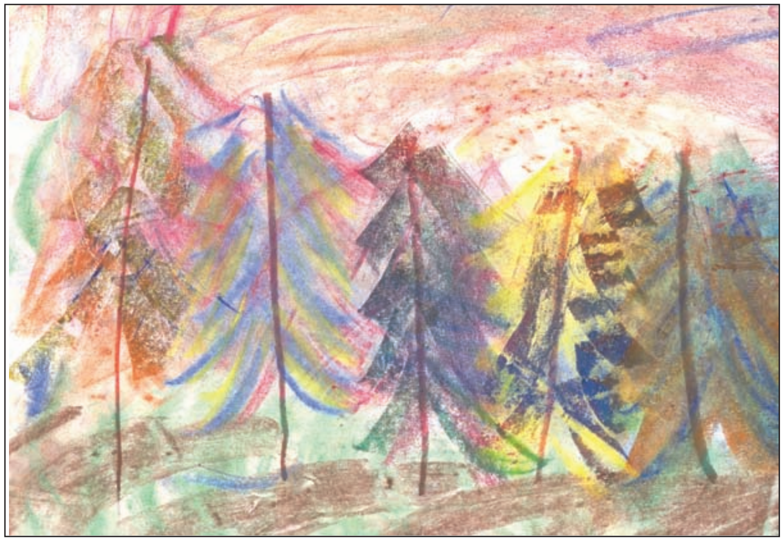
Wolf Kahn
In the Gloaming, 2002
Pastel
Permission to reprint courtesy of the artist.
Photograph by Peter Muscato
Art © Wolf Kahn/Licensed by VAGA, New York, NY

October 4, 1927 –
Abstract Expressionist painter



by Jayme Elliott-Workman, 11

Wolf Kahn [kahn], born in Stuttgart, Germany, came to the United States at the age of twelve and eventually came to be regarded as one of America's greatest and most influential landscape painters. In the late 1940s, Kahn studied painting at the famous Hans Hofmann School in New York City (p. 40), where other well-known painters also studied. In the 1950s, Wolf Kahn emerged as a painter of Abstract Expressionism. His art evolved into landscape painting of intense light and color. Kahn's art expresses nature in a new way through works that are sometimes soft and luminous and other times bold and intensely colored. Kahn would like young artists to know that he uses tissues, paper towels, and his fingers to move his soft pastels around on the paper, applying one color on top of another. He says, "The art I made as a child are some of my most prized possessions."



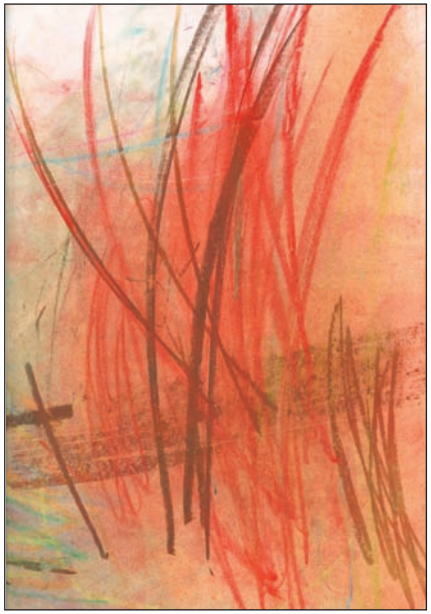
Douglas Fir Forest in Chalk
by Madeline VandeHoef, 8

Explore the application of soft pastels on drawing paper while creating a landscape or other design. Use tissues, paper towels, and fingers to move and work the colors on the paper. Try Kahn's technique of applying one color on top of another, creating layers of blended and interacting color.

Layered Soft Pastel

Materials

pastels, soft variety (Kahn recommends Rembrandt brand pastels)
white drawing paper
blending tools for smudging and working pastels: paper towels, tissues, fingers
pencil, optional
hairspray or hobby coating, optional



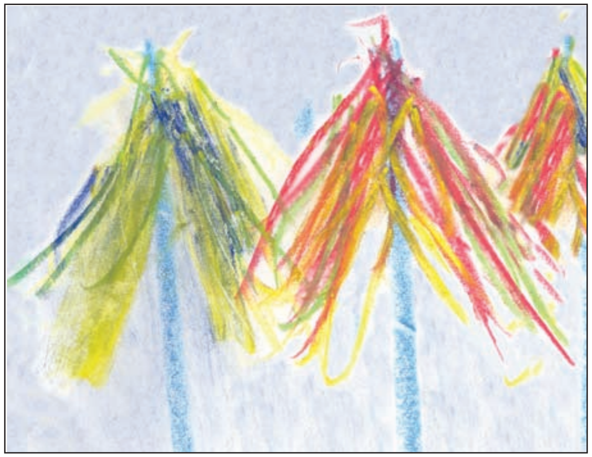
Forest Fire Tree
by Cody, 8

Process

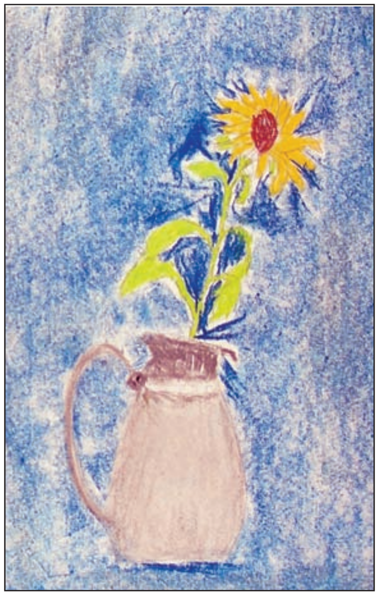
1. Decide to work free-hand or to lightly sketch with a pencil first. Create either a free-form design or a landscape. The landscape can be imaginary or based on an actual landscape seen out the window, on a walk, or from photographs.
2. Begin by working pastels gently onto the paper, blending, smearing, blurring, or smudging the colors as desired with paper towels, tissues, or fingers. Add one color of pastel on top of another. Continue working with a choice of blending tools to soften or intensify color.
3. Try to fill the entire sheet of paper with color. Don't worry about the color being true to nature. Pink rivers, orange skies, blue leaves, and purple grass are part of the fun of creating, expressing, and exploring with pastels.
4. When the pastel work is complete, it can be smudged easily, so place it in a folded sheet of very smooth paper for carrying. If displaying, position the artwork on a wall away from where shoulders and elbows might bump into the drawing.

Smudge Control
Hairspray or spray hobby coating may be lightly used to help control the smudgy nature of the pastel drawing, but will darken the color. Use with adult supervison.

YOUNG CHILD
Outdoor Chalk Art
Find special large chalk for outdoor drawing on sidewalks or playgrounds. Draw large chalk drawings on the ground, filling in freely with color. To blend chalk colors further, use a kitchen sponge or scrub brush with a handle. Wearing an old glove or mitten on one hand is another way to work the chalk colors by hand.

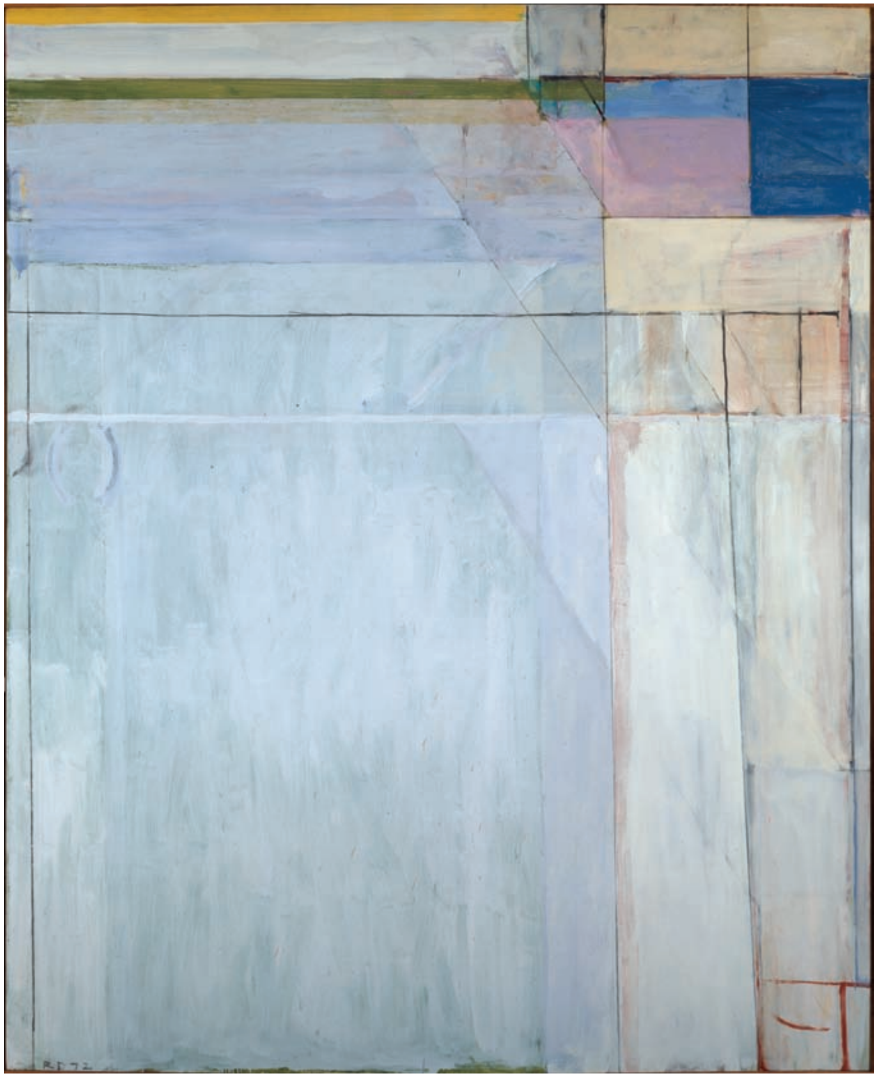


Chalk Fir Trees, by Two
by Austin Cooper, 8



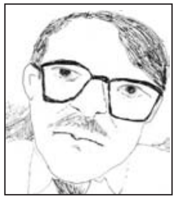
Sunflower
artist unknown,
grade 3

Richard Diebenkorn



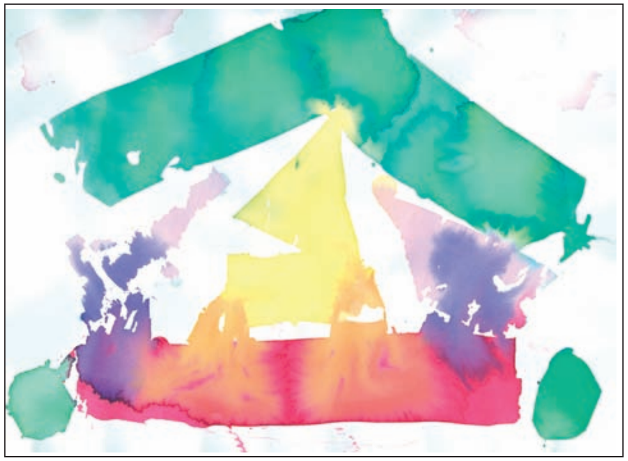
Richard Diebenkorn
Ocean Park #54, 1972
Oil on canvas, 100 x 81 in (254 x 205.74 cm)
San Francisco Museum of Modern Art, Gift of Friends of Gerald Nordland, Catalogue Raisonné #1469
Courtesy of the Estate of Richard Diebenkorn, © Estate of Richard Diebenkorn 2008

April 22, 1922 – March 30, 1993
Abstract Expressionist painter



by Julia Odegaard, 10

Richard Diebenkorn [DEE ben korn], born in Portland, Oregon, and raised in the San Francisco Bay area, was a versatile artist who expressed himself through several styles, including Representational, Abstract, and Abstract Expressionism. His abstract Ocean Park *series contains over a hundred paintings, all with the same name, each one different and yet somehow the same as the others. Diebenkorn created this series over twenty years – 140 paintings called* Ocean Park*, named for the neighborhood where his art studio was located. The Ocean Park paintings do not show scenes that look like trees or houses or streets, but they are still pictures of these things. They are paintings of the colors and textures Diebenkorn saw in his town, arranged into abstract designs. Diebenkorn believed in* pentimento*, an Italian word meaning that the composition or designs in an artwork could change during the process of painting. Diebenkorn valued discovery and change in his paintings, something children who paint can value as well. Diebenkorn is known as a master of composition. He arranged lines and shapes on his canvases so that people just naturally like the patterns he created. His paintings are beautiful and powerful works of abstract art.*



Stain Painting
by Ilana Pechthalt, 9

Though Diebenkorn didn't paint with this staining technique, it's an interesting way to explore the look of his *Ocean Park* series. Arrange art tissue on paper, paint over the tissue with water in a soft brush, and then peel away the tissue to reveal a watercolor-stained abstract.

Stain Painting

Materials

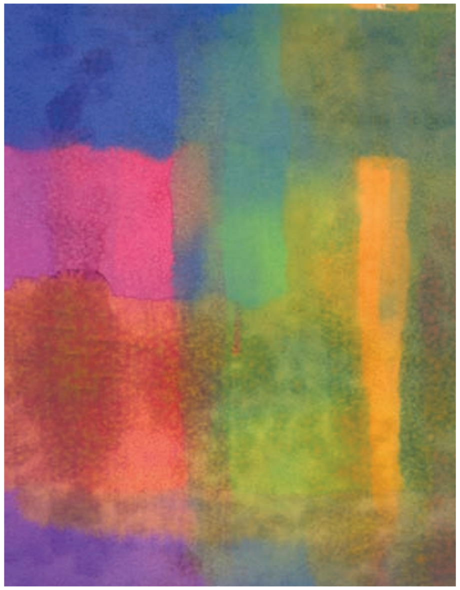
art tissue scraps and sheets
crepe paper
scissors
water
paintbrushes
large white paper or white posterboard
    (pastel colors are also effective)

YOUNG CHILD
Tissue Paint

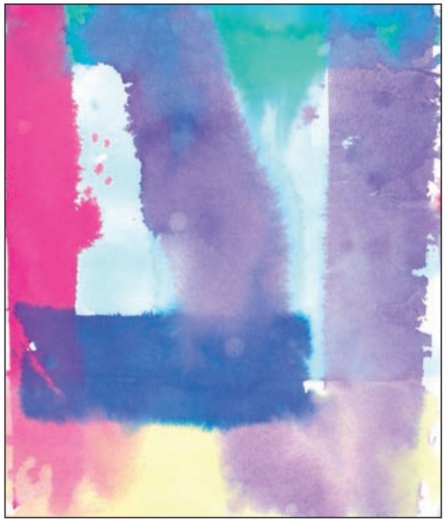
Tear art tissue scraps into smaller pieces. Sort and separate them into muffintin cups. Scraps of crepe paper will also work well. Pour a little water into each cup, covering the paper. Let it soak a bit. Then dip a watercolor paintbrush into the colored water and paint on white or light-colored paper. No paint is needed!

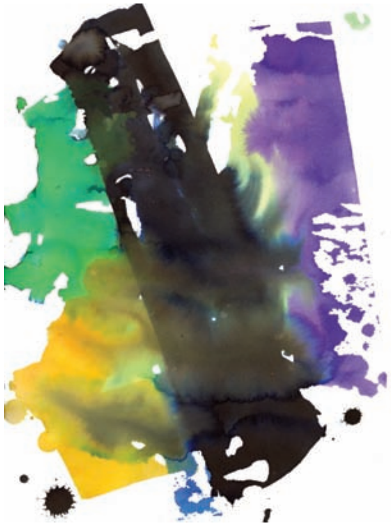
Process

1. Cut or tear colorful art tissue into strips, or other shapes. Strips from crepe paper rolls can also be used.
2. Arrange the tissue shapes or strips on the background paper, letting them cross over each other so they will blend and blur.
3. When ready, paint water over the tissue, soaking pieces thoroughly and causing them to bleed and stain the paper. Colors will mix and blur with each other.
4. Peel away the wet paper pieces to reveal the finished abstract design.
5. Dry completely.
6. The painting may be brushed with white glue thinned with water or brushed with acrylic gloss medium to give the finished work extra shine.



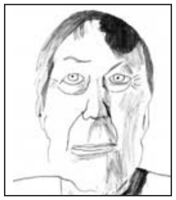
Diebenkorn Stain Paintings
All by Ilana Pechthalt, 9
pp. 76-77



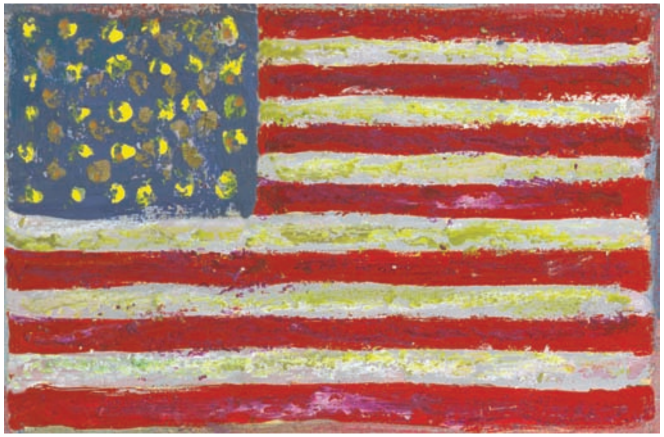


Jasper Johns

May 15, 1930 –
Post-Abstract Expressionist painter


by Alexander Petersen, 9

Jasper Johns [jonz] spent his childhood in South Carolina, where he often lived with relatives, moving here and there from town to town. He began drawing as a child and by the age of five, knew he wanted to be an artist when he grew up. During his twenties, while living in New York City, he made the decision, "... to stop becoming an artist and actually be one." One night, he had a dream that inspired him to paint the American flag. He began to paint other symbols such as targets and numbers. Johns' paintings were different from other Abstract Expressionists of the time because they were simple, cool, unemotional, and impersonal pictorial images, instead of wild and explosive expressions. Painter, sculptor, and printmaker, Jasper Johns is most recognized for his pictorial images of flags and numbers. Jasper Johns is one of America's best-known Post-Abstract Expressionists. See Jasper Johns' famous Flag *at www.moma.org.*



Encaustic Flag on Wood (above), and *Triple Flag (right)*
Both artworks are by a grade three student

Design and paint a flag on wood with melted crayon, a method called encaustic, similar to the technique used by Jasper Johns.

Encaustic Flag on Wood

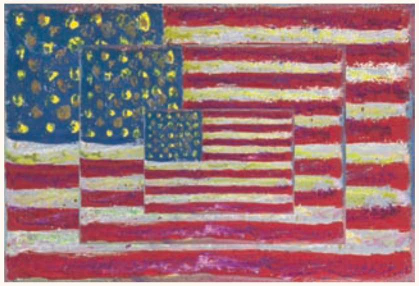
Materials

pencil
smooth scrap of wood, approximately 6"x12"
electric warming tray, adult supervision is required (another heat source, well-supervised only, is an electric frying pan set on warm and lined with heavy aluminum foil)
crayon stubs (broken, peeled, sorted)
old stiff paintbrushes, for encaustic use only

Triple Flag Challenge

Jasper Johns often paints consecutively smaller images incorporated in one. To do this, take a picture of the flag artwork with a digital camera and upload it on the computer. Using any photo-graphics software, open the flag image. From this one flag, create a slightly smaller one and a much smaller one. Then copy-and-paste the medium-sized flag onto the original large flag, and the smallest flag on to the medium-sized flag. The triple flag can be printed, or simply viewed on the computer screen.

The original flag was scanned to the computer. Two smaller scans were placed on the original scan to form a triple flag design inspired by Jasper Johns.



Process

1. Plug in the electric warming tray. Allow it to heat while beginning step two. An adult should always supervise carefully around heat or electricity.
2. With a pencil, draw a flag design on the wood scrap. The flag can be imaginary or based on an actual flag like the American flag in red, white, and blue. Sketch in the design with a light touch. Most of the lines will not show later.
3. Place peeled crayon stubs on the warming tray in little piles, separated by color. Let the stubs melt into soft puddles or mounds. This will be the paint palette.
4. Dip a paintbrush into the warm melted crayon, and quickly move to the wood to paint the colored wax into the flag design. The crayon will harden as it cools, so work quickly. The brush will stiffen as the wax cools in the brush. Move the brush back to the warming tray palette, and dip into more melted crayon, repeating the painting step. The brush will soften as it warms once again. Change colors as needed. Paint the entire piece of wood until the flag is complete. (To clean the warming tray, simply wipe with paper towels while still warm.)

YOUNG CHILD
Melted Crayon & Wood

Place a 6"x12" piece of wood on a cookie sheet or baking pan with sides. Place stubs of old, peeled crayons on the wood, individually or in little piles. An adult can place the pan with the wood in an oven set on warm. Watch through the oven door to see the crayons melt. Then remove and cool. Feel the slightly warm wood and hardened crayon.

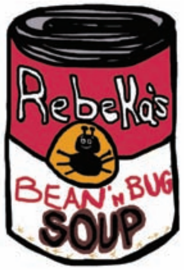
Andy Warhol

Everyone has a favorite soup, candy bar, drink or packaged food. With markers and drawing paper, design the packaging for a personalized food product or alternative healthy choice.

Package Design

Materials

white drawing paper
pencil and eraser
colored marker pens
suggested fun food package (as a model) –
    soup
    bread
    crackers
    soft drink
    pasta
    take-out box
    cereal
    cake mix
    candy
    chips
    macaroni
    frozen pizza
alternative non-commercial choice –
    bananas
    sandwich
    homemade cookies
    glass of milk
    fresh vegetables
        like broccoli, carrots, or tomatoes
    apples
    bowl of soup
    pasta
    salad

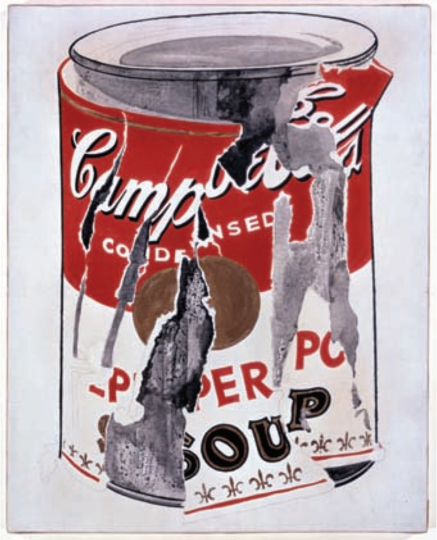


Process

1. Select a favorite packaged food (see list suggestions including healthy choices), and use its wrapper, box, or object as a model. A photograph or picture from a magazine advertisement will also work.
2. Sketch the package shape on drawing paper, working larger than life-size, filling the paper from side to side.
3. Personalize the drawing by substituting one's own name into a part of the label, for example: *Megan's Sweet Bar* chocolate candy, *Edward's Cola* soda pop, *Kelly's Cocoa Krispies*, or *Hannah's Organic Wheat Bites*. Keep the recognizable style of the package, reproducing the same type of lettering when adding the label. If the product or food does not have a label or packaging, invent one!
4. When the pencil sketch is finished, color the product portrait with marking pens, matching the colors of the package or use new surprising colors!
5. Cover an empty box or can with a custom label for added creativity.

YOUNG CHILD
Real Labels

Wrap cans of soup or other food packages with plain paper, taping to hold (adult). With a pen, write the name of the food small but visible. Draw and decorate the can or box with crayons or markers. Place the decorated foods back in the pantry to enjoy and use.

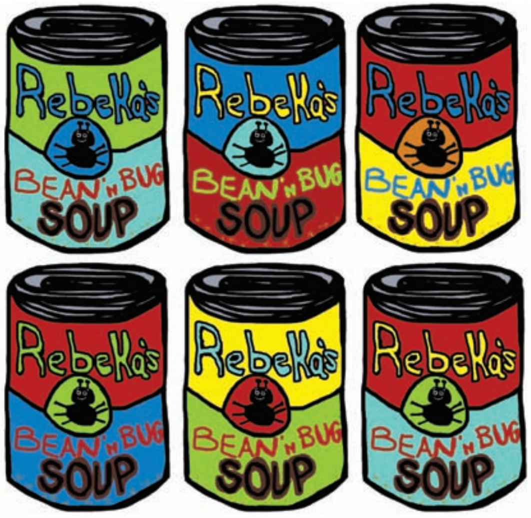


Andy Warhol
Small Torn Campbell's Soup Can (Pepper Pot), 1962
Casein, gold paint, and graphite on linen, 20 x 16 in
Courtesy of The Eli and Edythe L. Broad Collection, Los Angeles
© 2008 Andy Warhol Foundation for the Visual Arts / ARS, NY /
TM Licensed by Campbell's Soup Co. All rights reserved.

August 6, 1928 – February 22, 1987
Pop Art painter

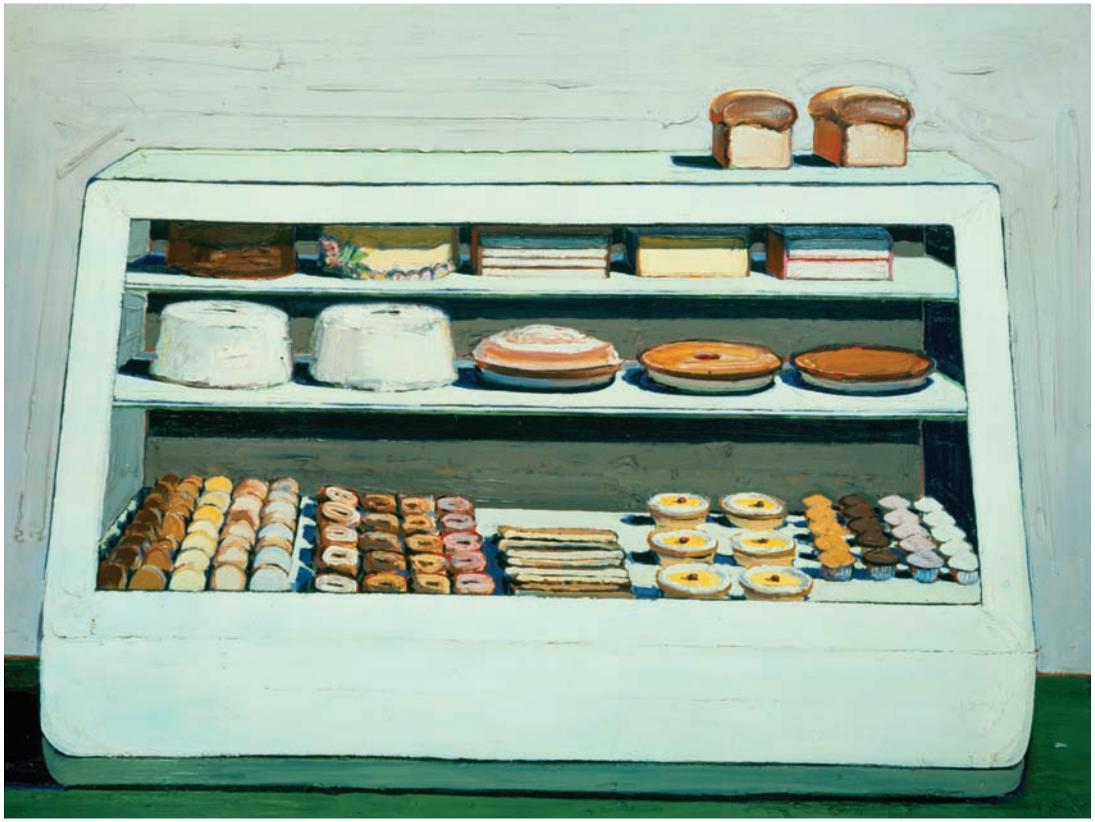
by Eric Klem, 12

Andy Warhol [WAR-hol] is America's favorite Pop artist, best-known for his colorful images of celebrity faces and everyday products like soup cans and soda pop bottles. He was born the youngest son of Czechoslovakian immigrant parents. He was very shy and often sick when he was a child, and he had a very hard time at school. But his incredible artistic talent helped him get through college and move to New York City to become a great American artist. For many years he worked as a commercial artist, designing advertisements, magazine illustrations, and greeting cards. Warhol created portraits of things that were popular in America. He painted the well-known faces of movie stars like Marilyn Monroe and Elizabeth Taylor, and political figures like Chairman Mao, a Chinese dictator. He also painted products that Americans saw and used every day. He added his own fantastic colors to realistic drawings, and he is known for repeating objects and designs over and over.



Bean 'n' Bug Soup
by Rebekah Butler, 11

Wayne Thiebaud

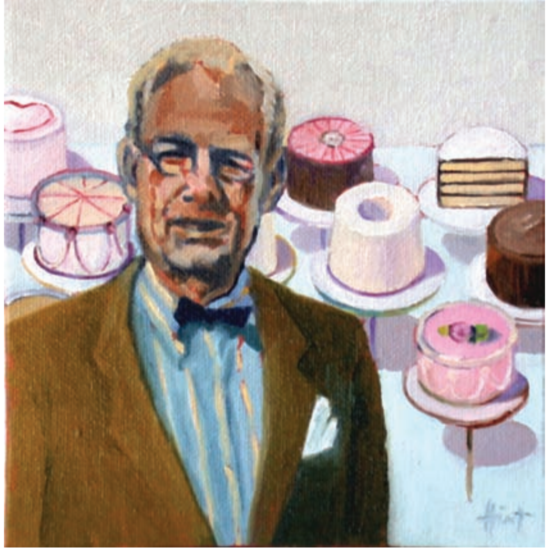


Wayne Thiebaud
Bakery Counter, 1962
Oil on canvas
Courtesy of Barney A. Ebsworth, private collection
© Barney A. Ebsworth 2008
Art © Wayne Thiebaud/Licensed by VAGA, New York, NY

November 23, 1920 –
Pop Art painter

by Tori Crabtree, 8

Wayne Thiebaud [TAY-boh] is a California artist best-known for his paintings of yummy food. Thiebaud's first wish was to be a cartoonist because he loved classic cartoons and comic strips. When he was a soldier in World War II, he created a comic called Wingtips. Before he became a painter, he worked as a commercial artist in advertising and briefly as a cartoonist for the Disney Studios. Many of Thiebaud's most famous paintings from the 1950s show common objects from American life like rows and rows of cakes and pastries that might be seen in a cafeteria or bakery window. He painted cakes, pies, donuts, gumball machines, toys, hats, sandwiches, and plates of pancakes. Thiebaud's paintings show simple shapes, shadows, thick brushstrokes, and strong colors. Thiebaud didn't stop with cakes and pies. His paintings of San Francisco streets and California river landscapes are vividly colorful and so realistic that many look like abstract patterns. Pop Art became an important movement in America in the 1960s, and Thiebaud's cake paintings inspired other artists to look at common objects in new ways.



Liza Hirst
Wayne Thiebaud and "Cakes"
Oil on canvas panel, 6 x 6 in
Image courtesy of the artist.
Private collection
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Cakes are pretty and delicious, reminding people of trips to the bakery, of munching goodies at a favorite restaurant, or of birthday parties and festive celebrations. Using watercolors, paint a yummy cake or other delicious object that include real food extracts or flavored powdered mixes. Candy sprinkles add texture and color.

Yummy Cake Painting

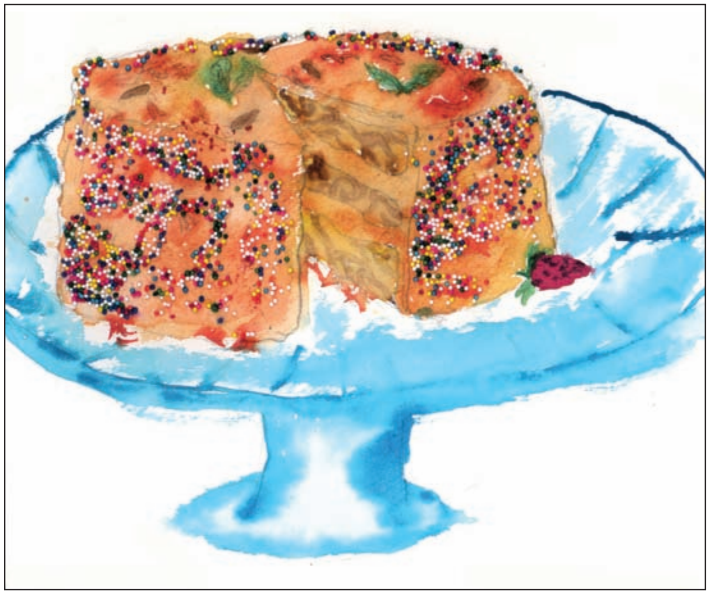
Materials

sheet of heavy white paper
pencil and eraser
watercolor paints and a paintbrush
choice of food extracts or flavorings, like vanilla, peppermint, or almond
choice of flavored powdered mixes, like cherry Jell-O™ or lime Kool-Aid™
edible candy sprinkles for decorating cakes and cookies
white glue

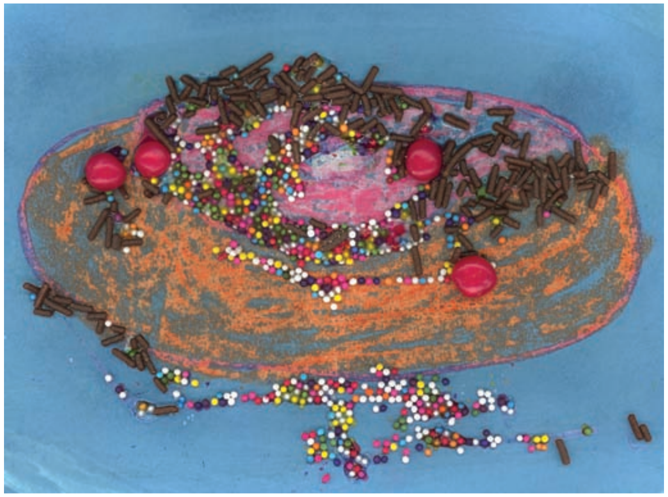
Process

1. Draw a cake on the heavy white paper. It might help to look at a cook book or magazine with photos of real cakes or look at one of Thiebaud's artworks. Draw the cake big enough to fill the sheet of paper, and keep it simple. Thiebaud used basic shapes like circles, ovals, and triangles. He didn't fill his food art with backgrounds or people.
2. Fill several different containers with water for painting. Put a different flavoring or mix into each container. Add a drop of vanilla to one, a drop of mint to the next, a spoonful of cherry Jell-O to another, and so on. The painting water mixtures will smell delicious, just like a real dessert, but only for painting, not eating. Fragrances will help inspire creating big, yummy slices of cake or other desserts.
3. Use watercolors mixed with the scented waters to paint the cake drawing. Don't drink the water – it's only for inspiration!
4. After the painting is finished and has dried completely, squeeze some white glue onto the frosting and filling areas of the painting. Shake candy sprinkles onto the glue and let it dry.

Real Cake Art Celebration
The best inspiration for a Thiebaud art project is to have a real cake as the model. The cake model can become a delicious celebration dessert when the painting is complete!

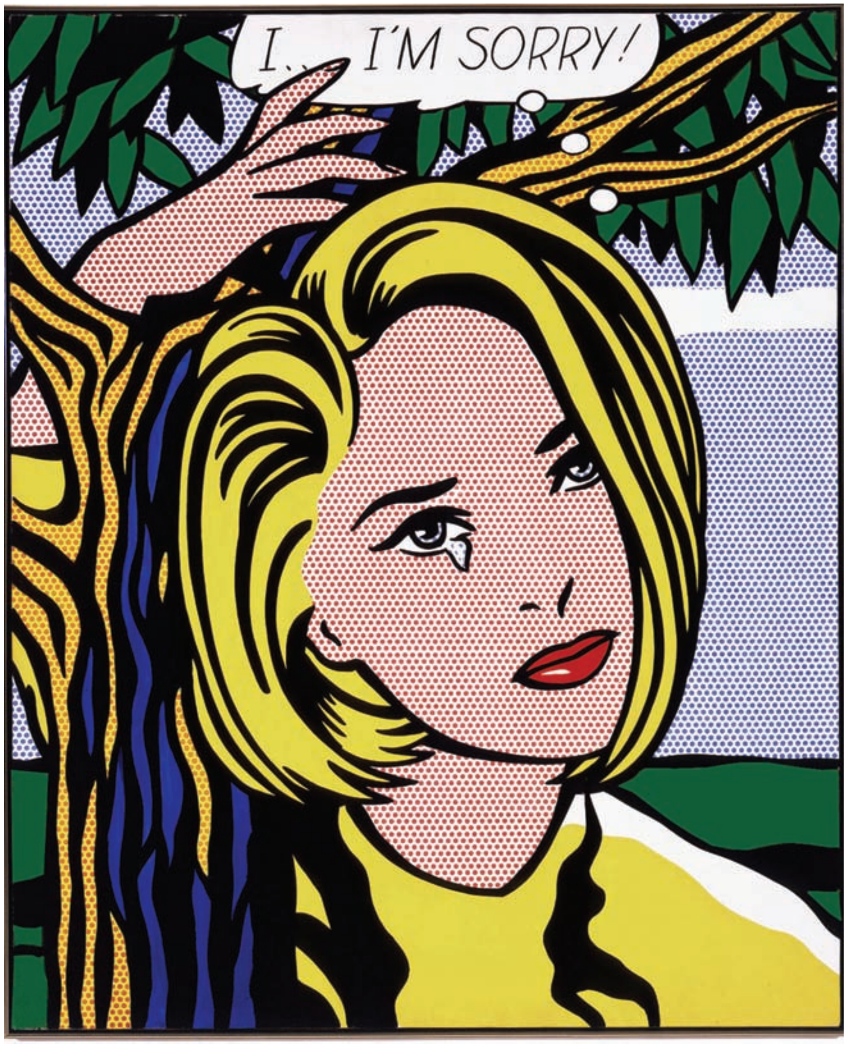


Yummy Cake Watercolor
by Cedar Kirwin, 12



Bagel Cake with Sprinkles
by Morgan Marshall, 5

Roy Lichtenstein

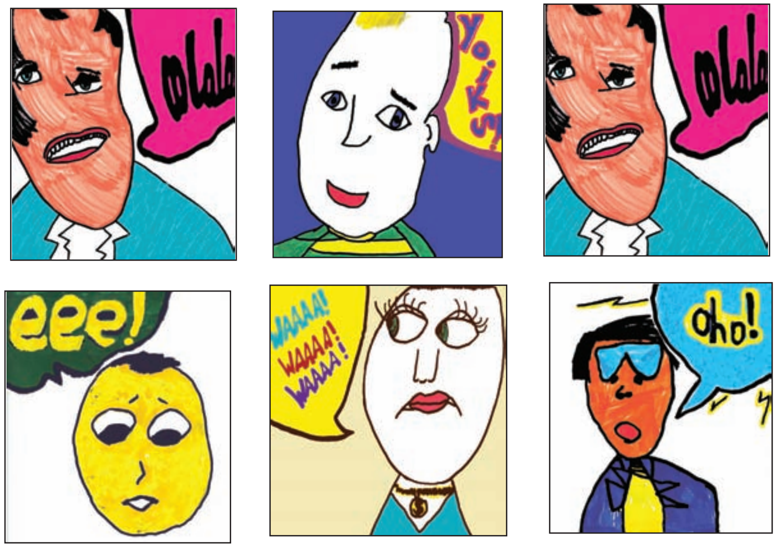


Roy Lichtenstein
I...I'm Sorry! 1965-66
Oil and magna on canvas, 60 x 48 in
Courtesy of The Eli and Edythe L. Broad Collection, Los Angeles
Photography by Douglas M. Parker Studio, Los Angeles
Courtesy of the Roy Lichtenstein Foundation
© Estate of Roy Lichtenstein

October 27, 1923 – September 29, 1997
Pop Art painter

by Kennedy Perry, 7

Roy Lichtenstein [LIK-tuhn-stin] grew up in New York City. He studied art in college until he was drafted to fight in World War II. After the war, he returned to the US to complete his graduate studies and teach art. Lichtenstein was part of the Pop Art movement of the 1960s. He had a long career as a painter, a printmaker, and a sculptor. His work used ideas and images from comic books, consumer advertising imagery and art history. Lichtenstein's early Pop Art paintings are huge comic book style pictures, such as exploding fighter jets and brokenhearted girls. He used black lines, primary colors and Benday dots to mimic the contour lines, palette and half-tone effect of the original comic strip. He would sometimes add speech balloons like the comic books to show what a character was saying or thinking. Speech balloons float above figures' heads and add dialogue to the story. Roy Lichtenstein also used action words in his paintings and liked to illustrate them in bold colors like red or yellow outlined in black to imitate the idea of a sound effect. Some great examples in Lichtenstein's works are Whaam!, Blam, Blang and Vip!


Olala
Yoiks!
Olala
eee!
WAAAA! WAAAA! WAAAA!
Oho!

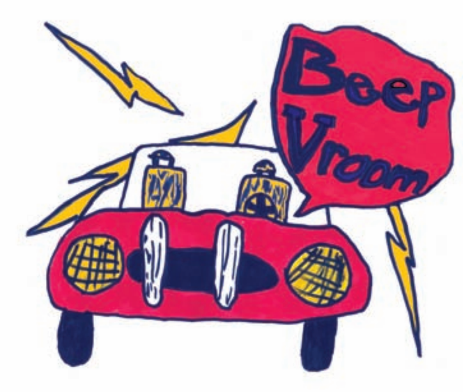
Ashely, 8, *Ooo-la-la!*
Sammie VanLoo, 8, *Yoiks!*
Jordan Holstrom, 8, *Eee!*
Cristina Hernandez, 8, *Waa Waa!*
Cameron Bol, 8, *Oho!*

Invent and illustrate a comic sound word, place it in a speech balloon, and draw the main character, person, or thing making that sound in an interesting way.

Comic Sounds

Materials

posterboard or large white drawing paper
pencil and eraser
colored markers
permanent black marker
examples of comic books or Sunday funny papers, optional

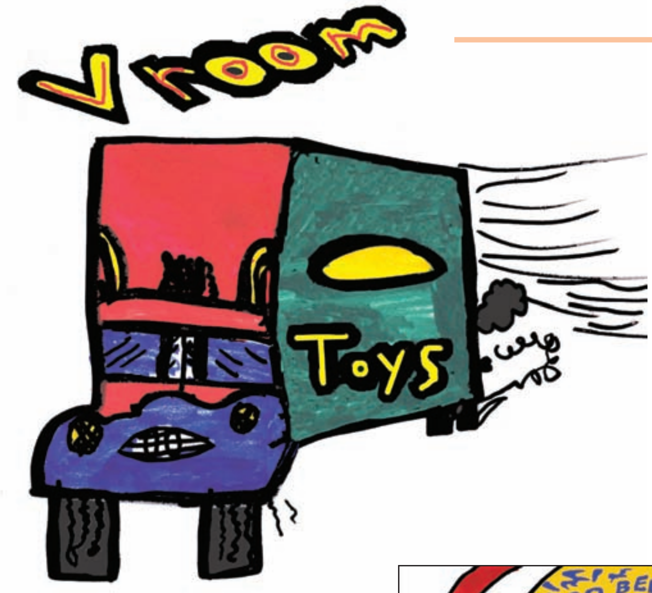


Process

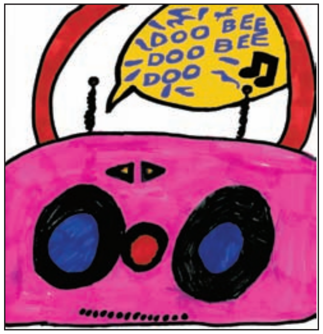
1. Think of a sound. This might be a loud sound, a soft sound, a nice sound, or a scary sound. There's no right or wrong way to spell comic strip sounds! Comic words can have strange new spellings, like *snikt, bamf,* and *thwip*. Traditional comic strip sound words are fun to illustrate too, like *WHAAMM, VAROOOM, BLAM, TAKKA TAKKA*, or *POW!* For inspiration, look at comic books, and find Lichtenstein's art on the Internet or in books at the library.
2. Draw a square on the posterboard or drawing paper that will be the frame for the cartoon. The bigger the better! (A 16"-18" square should be possible.)
3. Inside the square, write the comic sound word. Use a pencil to sketch large, illustrated block letters, slanting across the paper.
4. Draw a simple sketch to show what or who is making this sound.
5. Add special effects to the word, such as explosion lines, lightning bolts, puffs of smoke, and rays of light. Draw lightly with pencil, working large and filling the square.
6. When the pencil drawing is complete, outline everything with a wide permanent black marker pen. Use smooth, strong lines.
7. Color the cartoon drawing with markers.
   Color Idea: Bring out the expression of the cartoon with color. For example, dark colors are mysterious and frightening; bright red shows excitement; and light pastel colors express peace and happiness.

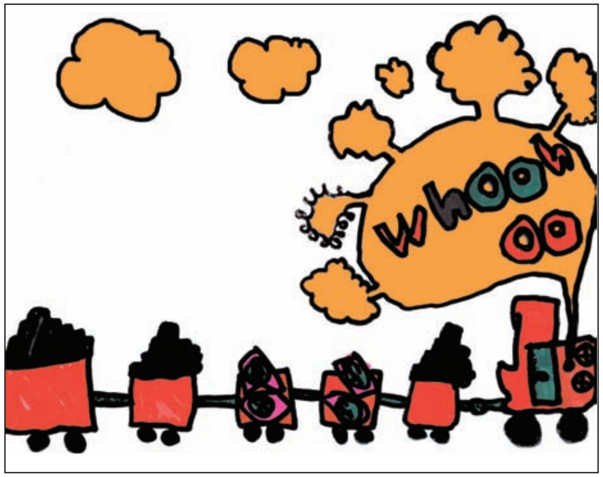
Did You Know?

When a word imitates a sound, the imitation is called *onomatopoeia* (ON-uh-MAT-uh-PEE-uh), a great new word to use around friends and family!



Sierra Smith, 7, *Beep! Vroom!*
Treyton Brewer, 8, *Toys Truck*
Cristina Hernandez, 8, *Radio*
Madeline VandeHoef, 8, *Train*

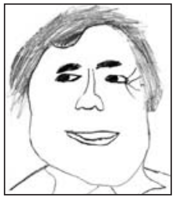

DOO DOO DOO BEE BEE



Robert Indiana

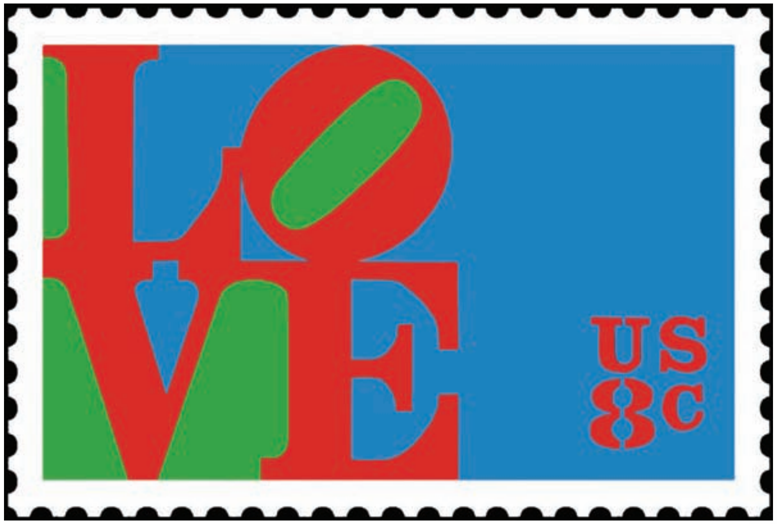
41
stamps.com

September 13, 1928 –
Pop Art painter, sculptor



by Treyton Brewer, 7

Robert Clark was born in New Castle, Indiana. He later changed his name to Robert Indiana [ihn-dee-AN-uh] and became known as a great American artist in the exciting and new Pop Art movement. When Indiana moved to New York City in 1954, he developed art he calls "sculptural poems" consisting of bold simple icons or images, especially numbers and short words like EAT, HUG, and LOVE. Indiana's best-known image is the word LOVE with letters stacked in a square and a tilted O. The image was first created for a Christmas card for the Museum of Modern Art in 1964. In 1973, the US Postal Service put Robert Indiana's design on their very first Love Series postage stamp. Over 320,000,000 of these stamps were printed, delivering Robert Indiana's message to millions of people. Indiana said, "Some people like to paint trees. I like to paint LOVE. I find it more meaningful than painting trees." Robert Indiana thinks that most people never stop to think about how beautiful words and numbers are. He said that he thinks his job as an artist is "…to make words and numbers very, very special." In 1978 Robert Indiana retreated to his longtime, island home in Maine.



Robert Indiana
Love, 1973
8-cent Love Stamp image reprinted with permission of
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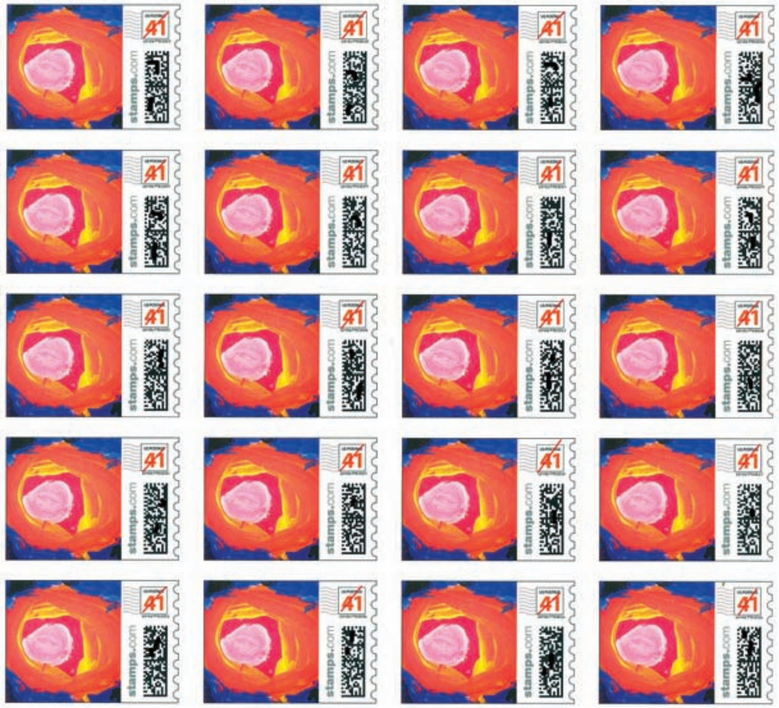
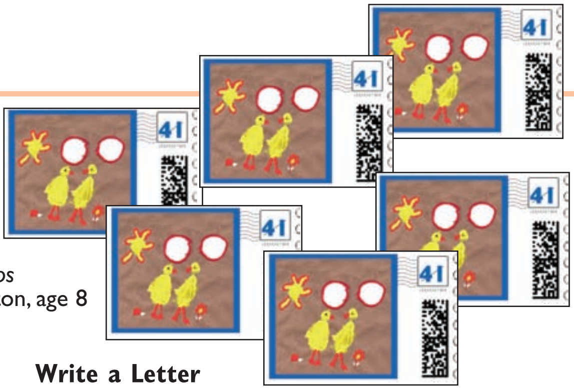


A preschooler's original art
was transformed into a sheet
of official US postage stamps
at www.stamps.com.

Design a postage stamp that highlights a special word or number. Work on normal size drawing paper. Then, if desired, reduce the stamp design to a small postage stamp size with a color copier or scanner. A postage stamp template to print out is available at www.brightring.com.

Very Special Stamp



Squiggle Duck Stamps
Art by Kayla Johnston, age 8

Materials

postage stamps, new or used, as examples
ruler or other straight edge
white drawing paper, square or rectangle
scissors or craft scissors with wiggly edges
drawing tools such as –
  pencil, pen, colored pencils, colored markers, or crayons
color photocopier or scanner and color
  printer, to reduce the design to postage-stamp size
paper and envelopes, glue or glue stick

Message from the NORTH POLE
HINGTON DC 200
DEC 2007 PM 5 L
HAPPY HOLIDAYS
THANKS!
Merry Christmas

YOUNG CHILD
Play Stamps

Save stickers, Christmas seals, and used stamps of all kinds. Glue, tape, and paste them on old envelopes. Fill the envelopes with little drawings and "writing" on scraps of paper. Deliver D'Letter!

Process

1. Look at postage stamps, and become familiar with basic designs and borders. With a ruler and a pencil, draw a border around the white drawing paper. The border outside the line will stay white.
2. Think of special numbers or letters to draw on the white paper for a postage stamp design. Some special number ideas are birth year, house address, allowance amount, or a favorite sports star's jersey number. Some special word ideas are happy, fun, Fido, snow, rose, Mom, or friend. Think of a word or number that is truly special. Lightly sketch the word or number in the drawing space. Fill the entire space. Make the letters thick or fancy in some way. Then outline the images with a pen, marker or crayon. Don't forget to add a money value to the stamp! Any amount is great, standard or imaginary. Color and decorate the design. Fill the background space with color and design.
3. When done, cut the outer edge of the paper with scissors to make a wiggly edge just like a real stamp.
4. Producing Stamps (adult help): Use a color copier or a scanner, computer, and color printer. (Note: Keep the large postage stamp design as the "master copy" or display later as art.)

   COPIER METHOD, ONE STAMP
   Place the design on a color copier and reduce 90%. The resulting image will be about the size of a postage stamp, making one reduced play stamp.

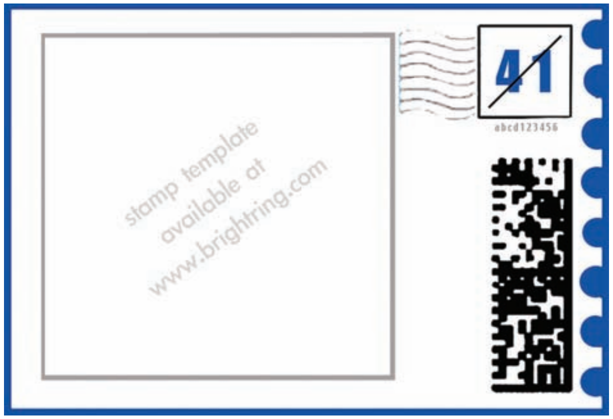
   SCANNER METHOD, SHEET OF MANY STAMPS
   Scan the design and reduce this image to about 1" square. Copy-and-paste this image over and over on a full-size page in a standard text document, filling the page. Then print on a color printer, making 50-60 pretend stamps. Adhere to an envelope with tape or glue.

Write a Letter

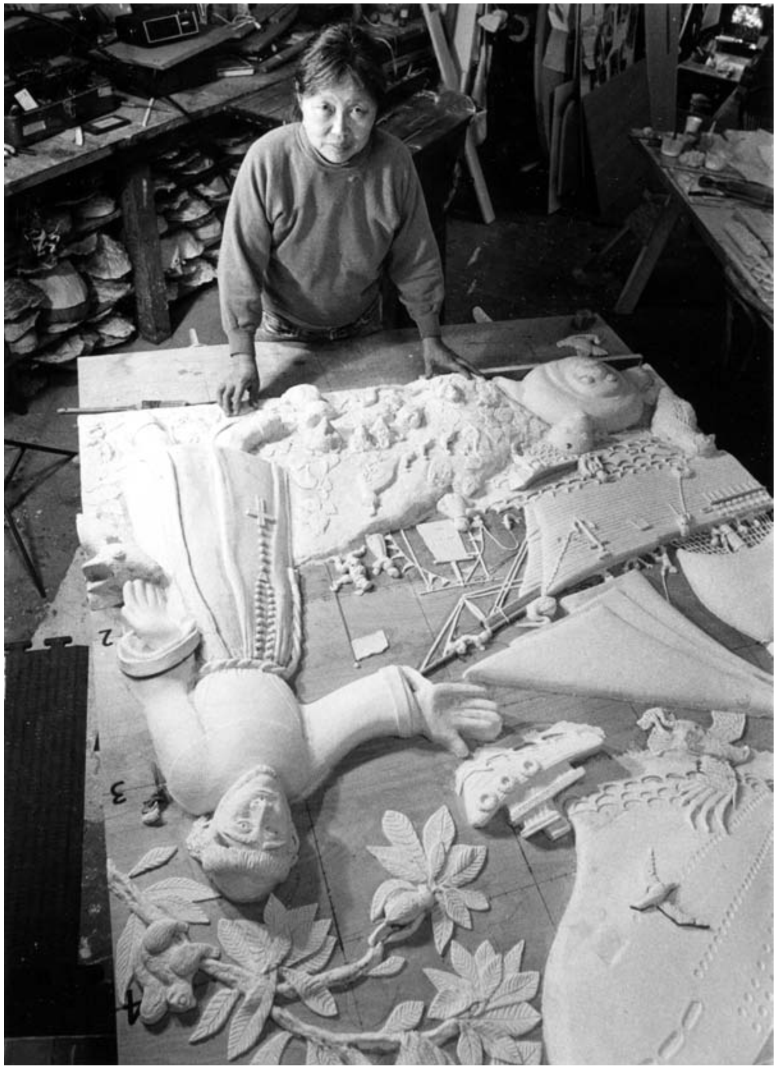
For fun, write a letter to a friend or family member and seal in an envelope. Glue one of the homemade stamps on the upper right corner of the envelope. Deliver the letter secretly or by hand (but do not mail, as the post office will not deliver mail without official US postage).

Any Art Play Stamp

Any art can potentially be a pretend postage stamp design. Select a favorite painting or drawing, or create a new one. Cut it out to fit inside a frame drawn on plain paper. A postage stamp template is available at www.brightring.com to print out and use to create play postage stamps.



Ruth Asawa



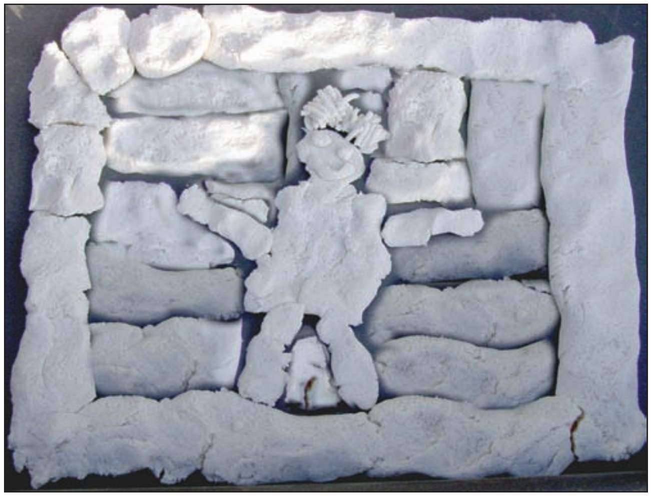
Ruth Asawa is shown in her basement studio with one of the seven panels in this bas-relief. Asawa used baker's clay to sculpt the panels, later cast into glass fiber reinforced concrete.

Ruth Asawa
Renaissance Parc 55 Hotel, Motor Court Entry (dough panel), 1984.
Photo by Allen Nomura. Photograph courtesy of the artist.

January 24, 1926 –
Expressionist sculptor

by Madeline VandeHoef, 8

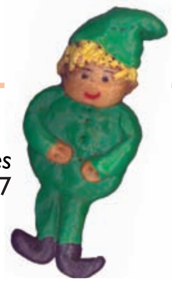
Ruth Asawa [ah-SOW-ah] was born in Norwalk, California, the child of Japanese immigrant farmers. During World War II, when Ruth Asawa was sixteen, she and her family were sent to an internment camp (see p. 56, Ansel Adams). Because America was fighting Japan, some people feared that Japanese Americans could be a danger and had them imprisoned. Though American citizens, Asawa's family was forced to give up their freedom and home until the war was over. During her imprisonment, a family sponsored Asawa so she could attend college in Milwaukee, during which time the war came to an end. She went on to art school in North Carolina at Black Mountain College. After college in 1949, she headed to San Francisco to marry. Asawa became a great American artist, sculptor, and designer. As a mother, she was a strong supporter of art for children in the schools. Asawa worked with children to create Baker's Clay designs, then had the finished sculptures cast in bronze metal so the art would last for many years. In the city of San Francisco, Ruth Asawa has been called the "fountain lady" because her art decorates many fountains in public places. When Asawa created a fountain, she often used baker's clay, a flour and salt mixture, as her practice model. Asawa is best-known for works of public art and wire looped sculptures made from tied and twisted wire. To see more of Ruth Asawa's sculptures and other art, visit www.ruthasawa.com.



Dough Boy in Panel
by Devin Gartner, 9
Photograph © Rebecca Van Slyke 2008

Make Asawa's favorite baker's clay recipe, and create a dough sculpture panel on a cookie sheet.

Dough Panel



Brownies and Elves
by Hannah Kohl, 7

Materials

baker's clay (recipe below)
choice of assorted tools to use with clay, including –

- plastic knife
- rolling pin
- chopsticks
- wooden block
- table knife, fork, spoon
- garlic press
- wood cylinder block
- plastic toy pieces
- kitchen utensils

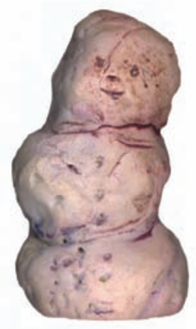
flat pan or cookie sheet
acrylic paints, optional
acrylic varnish gloss medium (any hobby coating from craft stores)
paintbrushes

Process

1. Create a picture on a cookie sheet with the baker's clay. Roll it by hand and work it like clay. To begin, build a frame out of a long "snake" of dough, and place it on the cookie sheet. Next, fill in the frame with shapes and figures of dough. The artwork should be flat, about 1" thick. Work and build on the cookie sheet, joining dough pieces together. Dip fingers and dough pieces in water to help them stick together.
2. Table knives, forks and spoons, chopsticks and plastic toy pieces make handy tools to shape the dough. Dough squeezed through a garlic press creates great clay hair. A rolling pin can flatten sheets of dough for backgrounds. Super-thin dough can be used as fabric draped over figures.
3. An adult can bake the finished dough art in an oven at 250-300°F until hard. The time depends on the thickness of the art. It is recommended that the art bake until golden brown and hard, so that a spoon poked against the dough does not make a mark, or when tapped will make a hollow sound.
4. After the baked dough art is cool, paint it with acrylic paint, or leave it a natural dough color. It is important to brush on a coat of varnish or hobby coating to protect the dough from moisture. (Acrylic varnish or hobby coating is safe to use. Read the label to be sure it is non-toxic.)

Ruth Asawa's Baker's Clay

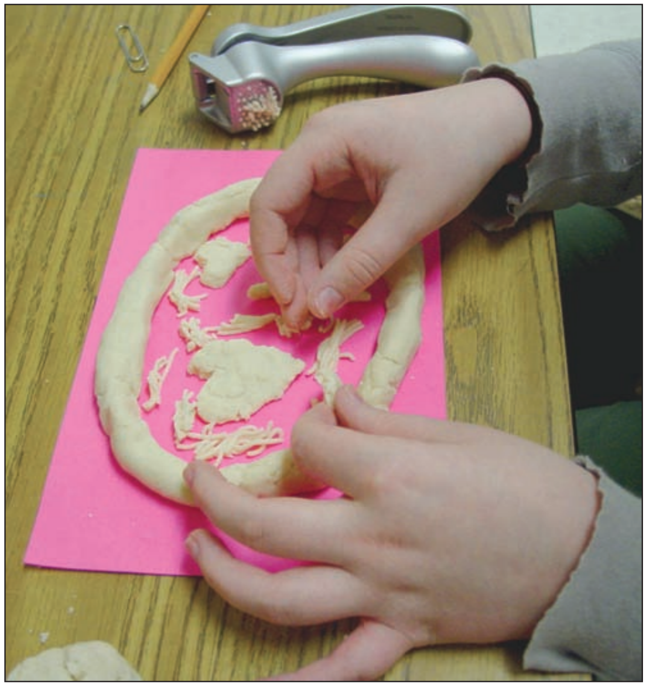
Mix 4 C. regular white flour with 1 C. salt. Add 1-1/2 C. water and mix with hands, squishing and kneading the dough until it is smooth. Bake finished dough at 250-300°F until hard, time depending on the thickness of the dough.



Doughman
by Megan Kohl, 4

YOUNG CHILD
Colorful Dough

Mix powdered tempera, food coloring, or liquid watercolors into dough during the preparation steps. Make colored dough in several colors for young artists to combine, watching colors swirl or making new colors. Explore baker's clay like any playdough. Bake artworks as above. Hobby coating is optional. Single figures can be made and a wire loop inserted at the top for hanging on the wall.



Panel on Pink
Tara Gartner, 11

Helen Frankenthaler

December 12, 1928 –
Abstract Expressionist painter

by Cameron Bol, 8

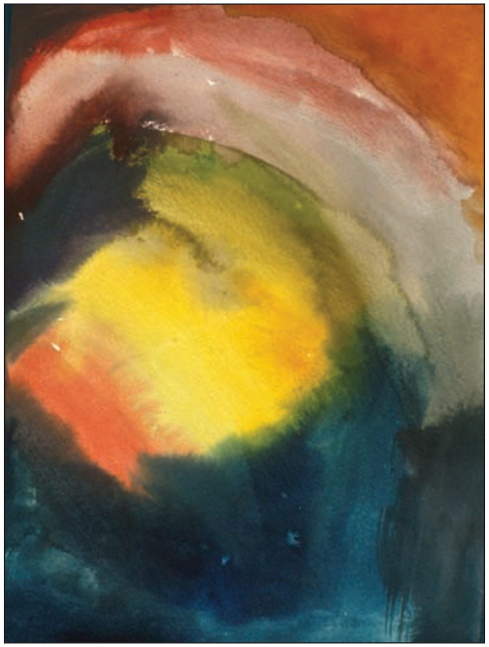
Helen Frankenthaler [FRANK-n-thaw-ler] grew up in New York City. Her love of art and paper began in childhood. She showed creative freedom in her artworks from her earliest years. Frankenthaler once saw Jackson Pollock's action paintings and was inspired to create her own new style of painting known as "soak stain." Frankenthaler would take large, plain canvas panels and pour liquid paint onto them, letting the paint puddle, run, and soak into the cloth. She worked on unprimed canvas, a textured cloth that would easily soak up the paint poured on top. Colors would float and soak into the cloth, thickening at the edges of puddles when the canvas was laid flat, mixing with other colors on the canvas, or dripping and flowing down when the canvas was slanted. She worked long and hard to create a painting and often threw away those she didn't like. Her successful color field paintings are large abstract compositions, glowing with areas of rich color. "A really good picture looks as if it's happened all at once," she said. Frankenthaler has described herself as a "traditionalist and renegade." See Helen Frankenthaler's art at www.nga.gov.

Explore the soak stain technique using a heavy sheet of blotter paper that soaks up liquid tempera paint in interesting ways, a project best done in a well-protected work area or outdoors.

Soak Stain

Materials

large sheet of blotter paper (office supply store) or heavy rice paper
sheet of cardboard, a little larger than the blotter paper
3 small paper cups (one for each color)
3 colors of tempera paints, mixed with water to syrup-like consistency
optional large, soft paintbrushes
masking tape


Outer Space Map
by Anders Eiremo, 4

Process

1. Tape the blotter paper onto the cardboard. By taping all edges down with long strips of masking tape, the paper will dry flat and the masking tape will create a border when the tape is removed.
2. Each artist will need 3 small paper cups, each containing a different color of paint. Limit the activity to three colors in the beginning, adding more colors with experience.
3. Begin with the paper lying flat on the ground or on a protected work surface. Choose a cup of paint and pour a small pool of it onto the paper. Watch how the paint soaks in and what happens at the edges of the paint. Notice how they mix together. Pour more paint and see what happens. Try pouring a trail of paint or narrow lines of paint, too.
4. Select a new color, and pour a little of it next to one of the first paint puddles. Observe how the paper soaks up the second color and what happens when the colors meet.
5. Create an interesting design with careful, slow pouring of paint until the blotter paper is completely covered with color. Once a complete color field is created, the cardboard can be tipped slightly, if desired, so additional paint runs and flows gently down the paper. If desired, use a large, soft paintbrush to gently push pools of paint on the paper, like a mop spreading the liquid around, offering more control over the final design.
6. Let paintings dry completely, usually overnight, before removing them from the cardboard. Carefully peel away the masking tape so the paper does not tear, revealing the frame left where the tape once covered the paper.

YOUNG CHILD
Painty Pan
Place a sheet of drawing paper in a baking pan with sides. Squeeze little drops of paint on the paper with an eye dropper, or drip from a paintbrush. Tilt the pan and paper this way and that, letting the colors run and blend.

Agnes Martin

Pencil lines are applied in a repeating grid fashion and then washed over with a light watercolor wash. The ruled grid may be further painted with a stamped block pattern.

Ruled Wash

Materials

large sheet of paper
pencil
straight edge (ruler, yardstick, cardboard strip)
thinned watercolor paint in jar, any chosen color
wide, soft brush
slightly thin watercolor or tempera paint
paintbrush
scrap paper

Process

1. Use a straight edge such as a yardstick to draw a grid on the large sheet of paper. Make the lines cross the entire paper forming rows and rows of lines. Draw this grid from top to bottom covering the entire paper. The pencil lines will later show in the art. (See Stamp Option before going to Step 2.)
2. With the thin watercolor wash, fill a soft wide brush and apply the light color completely over the entire pencil grid. Set aside to dry. (If the paper curls or buckles, cover the painting with a sheet of newsprint, and iron gently with a warm iron set with no steam and flatten the painting.)

Agnes Martin, *Untitled,* 1994
Acrylic, 60 x 60 in
Gift of the artist.
Courtesy of The Harwood Museum of Art, Taos, New Mexico

Stamp Option

If a stamp effect is to be added to the grid, do so after Step 2 above, the watercolor wash step.

1. Cut an old plastic placemat to fit the short side of a two-by-four scrap of wood, soft side out (cut the placemat 1-1/2" x 8"). Then cut the placemat pieces into still smaller pieces.
2. Glue all the pieces back onto the short side of the block of wood. Set aside to dry completely.
3. When watercolor wash and the stamp are both dry, the artwork is ready for the stamp design. Paint the wooden block stamp with slightly thinned watercolor or tempera paint. Press the stamp onto a scrap of paper to see how it looks. Practice a few times.
4. Make stamps designs in rows and patterns across the paper, filling in the ruled grid in any way.

YOUNG CHILD
Pencil Line Wash
Draw light and heavy lines on white paper with a pencil. Then paint a light wash of thinned watercolor paint over the design. Use one color or many paint colors.

March 22, 1912 – December 16, 2004
Minimalist painter

by Emily Clark, 9

Agnes Martin [MAHR-tn] was born in Saskatchewan, Canada, and moved to the US at the age of nineteen, living close to Bellingham, Washington for many years. She became an American citizen at thirty-eight. In the beginning, she worked only in black, white, and brown. At one time, she gave up painting and traveled around the West and Canada in a pick-up truck and camper. A vision of an adobe brick inspired her to return to New Mexico where she built an adobe-and-log house on a mesa outside of the city limits. She began using light pastel washes in her grids. She once said, "When I think of art I think of beauty. Beauty is the mystery of life. It is not in the eye, it is in the mind." Martin is known as a Minimalist painter, though she preferred being called an Abstract Expressionist. She is known for her monochromatic (everything in one color range), geometric grid style that combines paint and light pencil lines. Martin's light, intriguing artworks use a minimum of color and design, which is where the term minimalist originates.

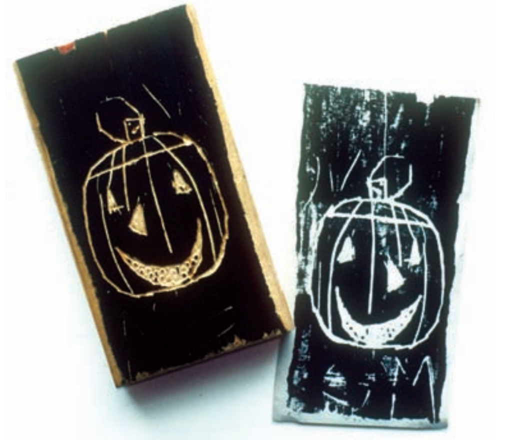
Agnes Martin, ca. 1954
Photograph by Mildred Tolbert
9-1/2 x 6-1/2 in
Gift of the photographer
Courtesy of The Harwood Museum of Art, Taos, New Mexico

Elizabeth Catlett

April 15, 1919 –
Printmaker, Sculptor

by BreAuna Phair, 8

Elizabeth Catlett [KAT let] was born in Washington, DC. Her parents were teachers, and she followed in their footsteps, becoming a teacher, too. She worked at a high school in North Carolina but left after two years because of the low teaching salaries for black people. She returned to college and became the first student to receive a degree in sculpture from the University of Iowa. One of her teachers was the great landscape painter, Grant Wood (see p. 52), who encouraged his students to work with subjects they knew best. Catlett's work began to focus closely on the lives of African-American women. A few years later, Catlett traveled to Mexico to study woodcarving and ceramic sculpture. She worked with a group of printmakers in Mexico City who were creating art to promote social change. Catlett made block prints of black heroes and worked with other artists on posters and illustrations for textbooks and public art. She married Mexican artist, Francisco Mora, and has made Mexico her permanent home. Throughout her life, Catlett has created powerful prints and sculptures about the struggle for equality by poor and oppressed people everywhere.



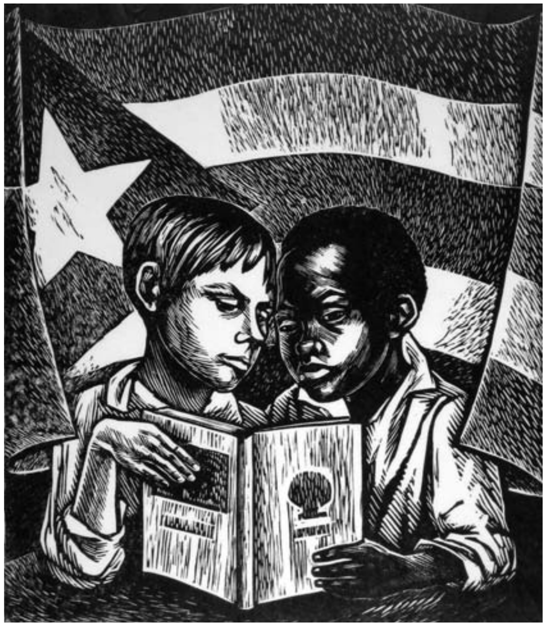
Jack-o-lantern: Balsa Block (on left) and Print (to the right)
by Nici Smith, 10

Explore creating prints with balsa wood. Draw-carve a design into the soft wood with a ballpoint pen. Spread ink over the block design with a brayer or homemade roller. Press and pat paper over the inky block. Peel away the paper, picking up the design, and – tah dah – a print is made!

Balsa Block Print

Materials

balsa wood, in sheets (art supply store or hobby shop)
water-soluble printmaking ink, or thick tempera paint spread on a plastic plate
ballpoint pen and a dark crayon
white drawing paper
brayer or a homemade ink roller
newspapers



Elizabeth Catlett
Education in Cuba, 1962
Linocut, 10-1/2 x 8-3/4 in
Image courtesy of M. Lee Stone Fine Prints, San Jose, California
Art © Elizabeth Catlett / Licensed by VAGA, New York

Process

1. Make a simple drawing on paper with a pencil, pen, or crayon. To trasnfer the design to the balsa wood, color all over the back of the drawing with a dark crayon. Next place the drawing on top of the wood. Hold it still. Lightly trace over the drawing's lines with a pen. The design will transfer as faint crayon lines to the wood beneath. Remove the drawing; it is no longer needed.
2. Draw over the faint crayon lines on the wood with a ballpoint pen, pressing hard to make deep grooves in the soft balsa wood block. Drag or poke with the pen to create a variety of impressions, marks, and designs.
3. To print the balsa block, spread a little ink or paint on a plastic plate. Roll the brayer in the ink, lifting it, spinning it, and covering the roller with a thin layer of ink.
   Color Mixing: Colors can blend together in a rainbow effect by carefully rolling the brayer over two or three stripes of colors at the same time.
4. Place the balsa block, carved side up, on a sheet of scrap newspaper. Roll the inky brayer back and forth over the block, transferring color to the surface of the wood.
5. Move the inky block onto a clean sheet of newspaper. Gently place a sheet of white drawing paper on top of the block. Press and rub with fingertips, keeping paper still. Hold the paper firmly with one hand while rubbing with the other.
6. Lift the edge of the paper slowly, and peel it off the block. The inked design (the block print) is now on the paper. Set it aside to dry.
7. Meanwhile, make more prints using different colors of ink or paint and different types of paper. Make dozens to give to friends, to make into greeting cards, or to display.

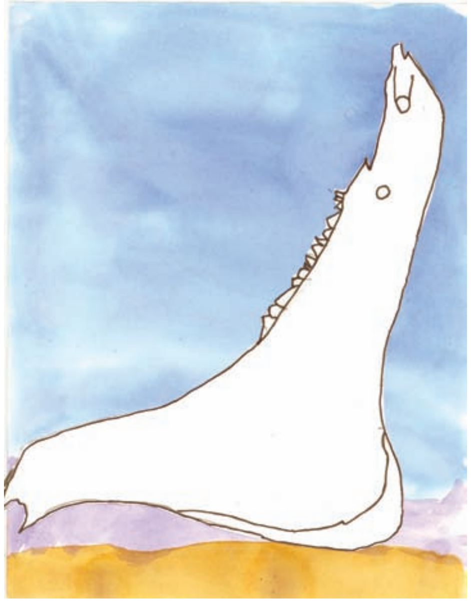
Georgia O'Keeffe

Georgia O'Keeffe made use of the natural curves and shapes of an object to create a larger-than-life painting. Paint blue sky and desert background. Then add a bone shape, which will seem to appear close and the background far off in the distance.

Painting with Distance

Materials

paper, pencil and eraser
watercolor paints (tempera or acrylic paint also work)
paintbrushes
bone, piece of driftwood, or dry branch
white drawing paper or beige construction paper
pastel chalks in grey, tan, and white
scissors and glue



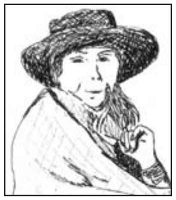
Deer Bone with Distance
by Brett Bovenkamp, 8

Process

1. Choose a piece of a bone or dry wood as the subject for the painting. Bones can be saved from dinner, scrubbed clean, and dried. Driftwood can be found at beaches, lakes and riversides. Smooth grey wood, where the bark has been completely worn away, is best for this project. Gnarly dry branches or a thick branch or root with many interesting twists and curves would also work well. Set aside the object until the background is complete.
2. Sketch a simple landscape with a high blue sky on the drawing paper. O'Keeffe often showed distant hills with blue sky and clouds behind the bones of her desert paintings. The brilliant background would frame and peek through the holes and curves of the white bone. Paint the background landscape with watercolors. Fill the paper with color, and let the painting dry several hours or overnight.
3. To add the foreground object, sketch the bone or wood onto a sheet of white drawing paper or beige construction paper, as large as the original painted paper or even slightly larger. Pastel chalks in light colors can be used to add subtle shading and highlights to the drawing.
4. Cut out the object and trim away all the background paper. Place the cut-out shape on top of the landscape painting. Move it this way and that, paying attention to the areas of painted background showing around and through the object. When these background "negative space" shapes create a pleasant design, glue the object in place.
5. Trim any parts of the bone or wood drawing that hang over the edge of the landscape paper.

YOUNG CHILD
Cloudy Sky Painting
At a paint easel, use white crayon to color cloud shapes on white paper. Paint over the cloud drawing with blue or gray tempera paints thinned with water. The crayon clouds will appear as the painted sky colors are spread about. Try sunset colors!

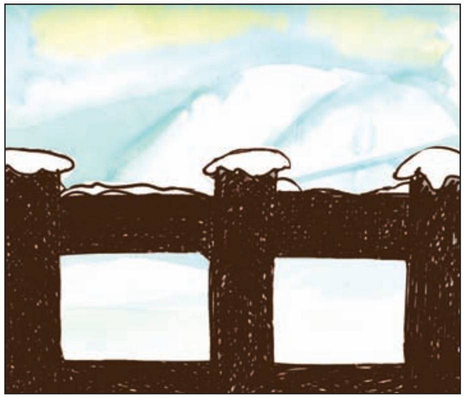
November 15, 1887 – March 6, 1986
Expressionist painter



by Cedar Kirwin, 12

Georgia O'Keeffe [oh-KEEF] grew up on a farm in Wisconsin where she was recognized as a talented artist by the time she graduated from high school. Her family and teachers noticed her genius right away. She did not enjoy the traditional forms of painting that she learned in art classes, and, she soon moved to New York City to explore new and different ways to create art. She became well-known for paintings of gigantic flowers, seen very close up and filled with dramatic color. No one had ever painted flowers in quite this way before. In the summer, she traveled to New Mexico where she painted mountains and sunsets using her brilliant style. Eventually, she left the city to live on a ranch in the desert. She began to include bare sun-bleached bones found in the desert in her paintings. O'Keeffe lived to be nearly one hundred and created amazing American art throughout her long life. O'Keeffe's art can be seen at www.imamuseum.org.

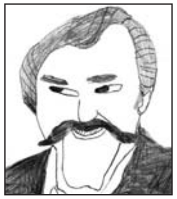
Fence with Snowy Mountain Distance
by Kaneisha Brown, 9



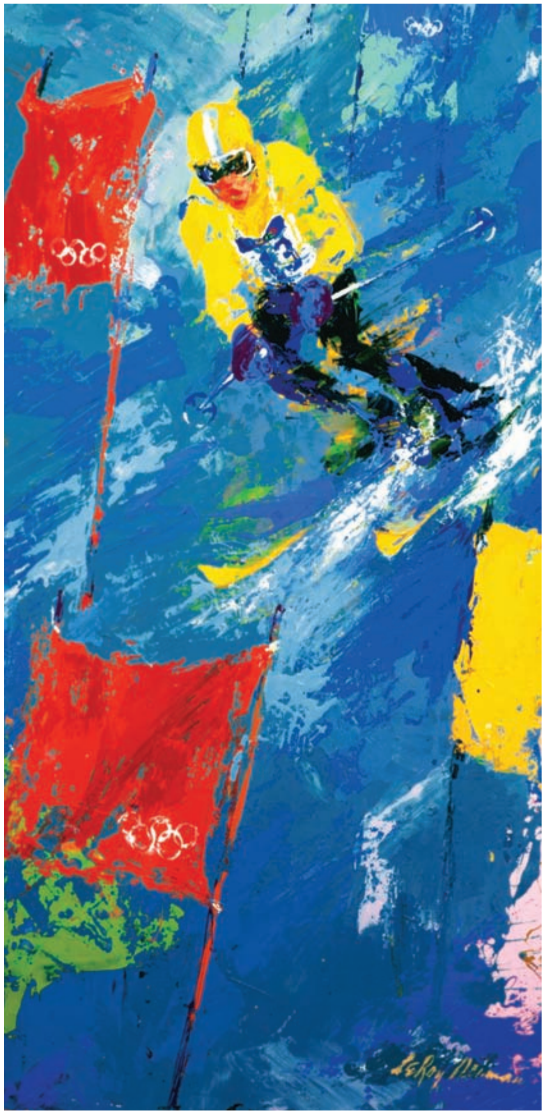
LeRoy Neiman

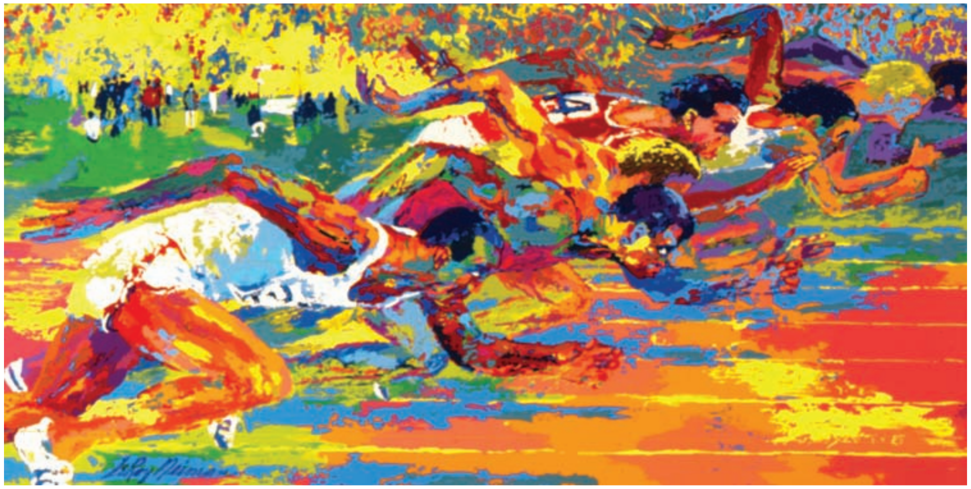
June 8, 1921 –

Abstract Expressionist painter


by Carson Bode, 7

LeRoy Neiman [NEE-muhn] is known for his brightly colored, semi-abstract action paintings. Most of Neiman's work focuses on sports, such as football, baseball, boxing, and even chess tournaments. "Concentrating on sports has helped me," Neiman once said, "because I couldn't refer back to past movements. There hasn't been any sports art to speak of…I've had the field pretty much to myself." His paintings are bold and colorful, with dashing brushstrokes and vibrant color. Since the early 1960s, Neiman has painted the athletes and events that Americans love best, making his work very popular. He catches the action of each sport, from championship games to the international spectacle of the Olympics. His paintings are reproduced as prints and posters, which make it possible for many people to own Neiman art.


LeRoy Neiman
Winter Olympics Skiing Lake Placid, 1980
Oil on board, original
Serigraph image size 32 x 48 in (81.28 x 121.92 cm)
Image courtesy of Knoedler Publishing, Inc.
© LeRoy Neiman, Inc. All Rights Reserved.

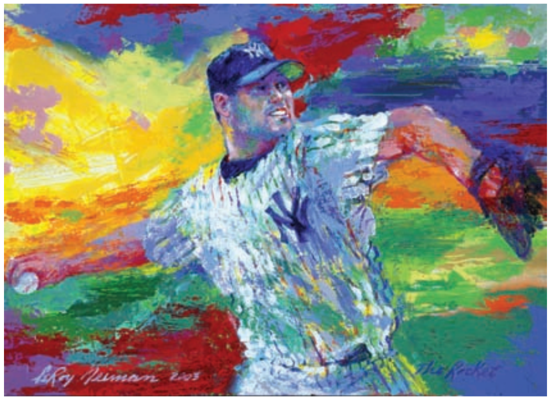

LeRoy Neiman
Olympic Track, 1976
Oil on board, original
Serigraph image size 20 x 40 in (50.8 x 101.6 cm)
Image courtesy of Knoedler Publishing, Inc.
© LeRoy Neiman, Inc. All Rights Reserved.

Action painting in the style of LeRoy Neiman is especially expressive for sports figures because it shows movement and action. In this activity, start with a photograph placed beneath clear acrylic. Then paint over the photograph on the plastic, focusing on dynamic brushstrokes and vibrant color!

Action Athlete

Materials

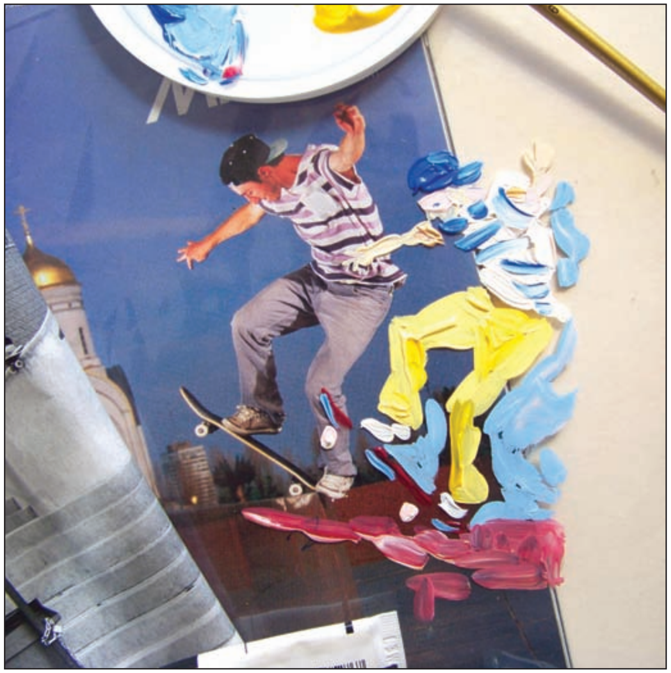
large photos from sports magazines
clear plastic sheets (office supply store)
masking tape
acrylic paints (acrylic paints mix with water when wet, but not when dry. Hint: wash brushes before they dry.)
white dish or tray to use as a palette
small paintbrushes
water in a container for rinsing brushes
apron or smock



LeRoy Neiman
The Rocket - Roger Clemens, 2003
Oil on board, original
Serigraph image size 27 1/2 x 36 in (69.85 x 91.44 cm)
Image courtesy of Knoedler Publishing, Inc.
© LeRoy Neiman, Inc. All Rights Reserved.

Process

1. Choose a photo of a favorite athlete in action. Select from gymnastics, football, dance, horse racing, NASCAR, baseball, track and field, bull riding, tennis, or another active sport. Find a large photo!
2. A white dish or tray with small squeezes of several bright acrylic paint colors will make a good palette. Include the primary colors, red, blue, and yellow, as well as white and black. If possible, add purple, green, and orange. The paints mix together easily to create every color imaginable.
3. Tape the sports photo onto a board or washable tabletop. Then tape a sheet of clear plastic over the sports image.
4. Mix the thick paint with a little water on the brush. Paint "LeRoy Neiman style" directly on the plastic with strong bold brushstrokes and colors brighter than real life. Paint the main figures in the photo, following the shapes and details visible through the plastic but using any colors desired. Paint the background and all the spaces around and behind the main figures with bright colors. No need to stick to reality; use fantastic background colors like red, white, and blue, or bright purple and gold! Eventually, the painted picture will cover up the photo beneath. At this point, the photo can be carefully removed from under the plastic. The painting is complete, unless the Vibrating Line Effect step is followed.
   Vibrating Line Effect: Paint Neiman-style action lines, which are small vibrating outlines that show movement and excitement!
5. Let the painting dry. Then peel tape away from the plastic, and stand back to see the action painting.



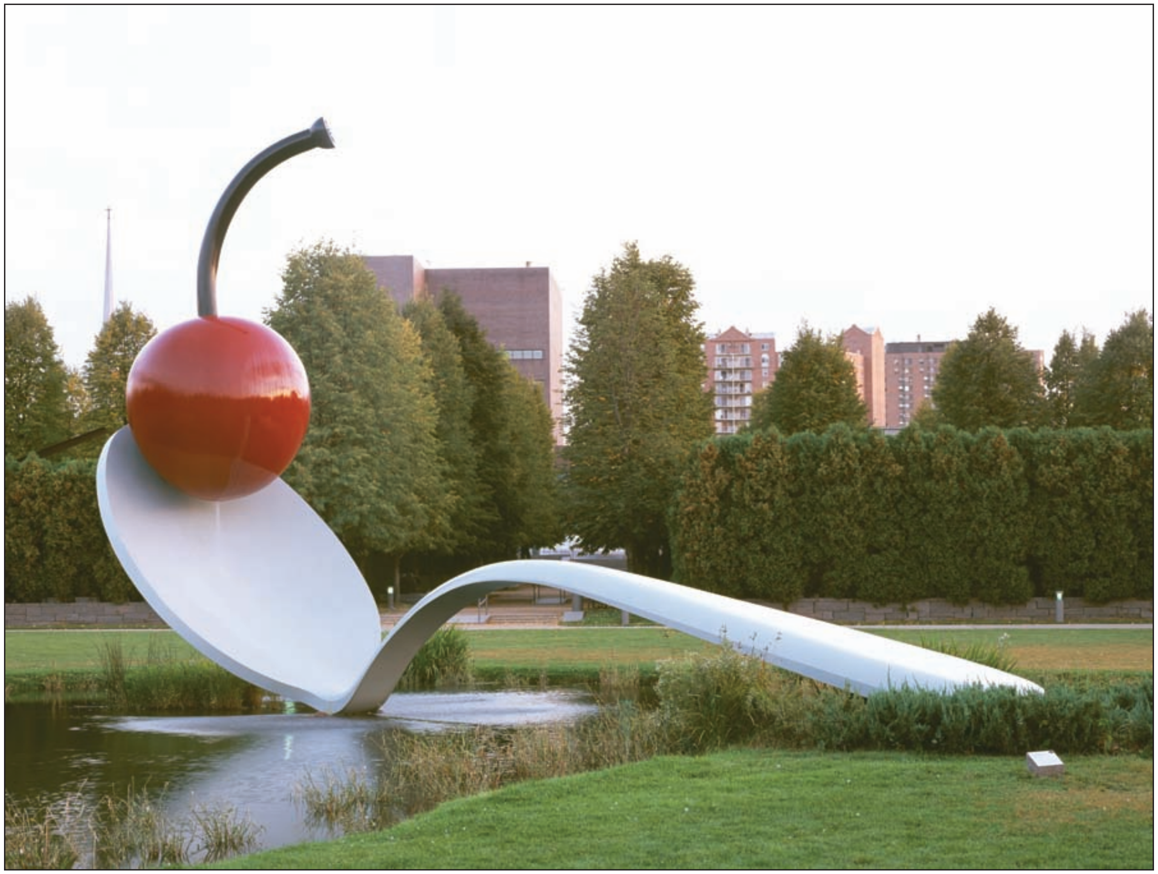
A young artist explores painting an athlete on a clear plastic sheet placed over a magazine photo of skateboarder Russ Milligan.
Original photograph courtesy of CitySkateboards
Photograph of art by Kim Solga 2008

Oldenburg & van Bruggen

January 28, 1929 –
and June 6, 1942 –
Pop Art sculptors

by Abby Brandt, 11

Claes Oldenburg and Coosje van Bruggen [klahss OLD-en-berg & KOH-sha vahn-BROO-gun] are an art team who began their partnership with the large-scale sculpture, Trowel I, *in the Netherlands in 1976. Since then, they have created over forty large-scale sculptures together. Oldenburg was born in Sweden, and van Bruggen was born in Groningen, the Netherlands. She received her art history degree from the University of Groningen and has written many books on art and architecture. Oldenburg moved to America with his family when he was a small child and grew up in Chicago. In 1956, he moved to New York where he became an important part of the Pop Art movement. Oldenburg is best-known for his giant sculptures of everyday objects. He built huge sculptures out of cloth, vinyl, and fiberglass. He made giant toilets, typewriters, light switches, and fast food. He made a soft fabric and foam rubber hamburger big enough to sleep on; a four foot tall bacon, lettuce and tomato sandwich; and a nine foot high hanging sculpture of giant French fries tumbling out of a paper bag! He created humor by making soft things hard or hard things soft, like a bathtub that drooped all over the floor. The size of his work made people smile. His later works, created in collaboration with his partner Coosje van Bruggen, include many colossal-sized sculptures installed in parks and city plazas around the world. Van Bruggen and Oldenburg currently live and work in New York City and California, as well as on a very old estate in France, whose history and surroundings inspire their work.*



Claes Oldenburg and Coosje van Bruggen
Spoonbridge and Cherry, 1985-1988
Aluminum, stainless steel, paint, 354 x 618 x 16 in
Collection Walker Art Center, Minneapolis, Minnesota
Gift of Frederick R. Weisman in honor of his parents,
William and May Weisman, 1988
© Claes Oldenburg and Coosje van Bruggen

Making things much bigger than real life is a quality that Oldenburg and van Bruggen have used in some of their sculptures. In this sculpture activity, choose a common everyday item, like a pair of dice, to recreate a much larger-than-life edition. The same process can be used to create other square items, while imagination can extend this process to objects of other shapes and textures.

Super-Size Sculpture

Materials

creating 2 cardboard dice:
- 2 large, square cardboard boxes (cubes, not rectangles)
- white tempera paint, or other color
- black construction paper, or other color
- white glue
- scissors (or an adult with a utility knife)
- ruler or yardstick
- newspapers
- paintbrush or foam brush, about 2" wide
- real dice as a model
- masking tape

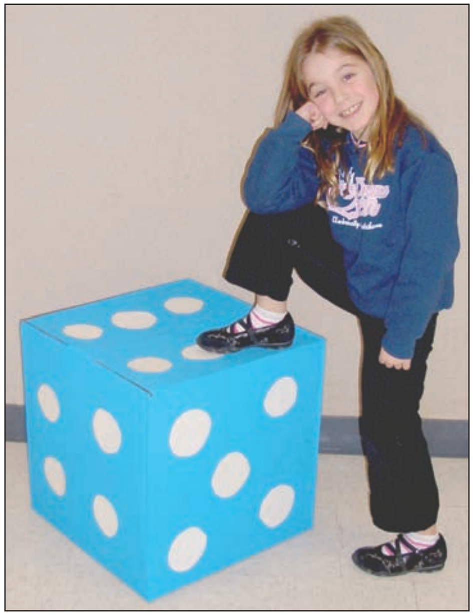
display supplies (optional) –
- fishing wire, paper clips for hooks

Process

1. Select two cardboard boxes that are each a cube, not rectangles. If the box is not already square, cut and fold the cardboard to create a perfect cube. An adult can assist young artists in this step.
2. Place the boxes on newspapers and paint them with white tempera, if white dice are desired. Otherwise, use a different color like blue or red. Allow the first coat of paint dry completely, and if needed, add a second coat. Rest each box on balls of newspaper or blocks to raise it up off the floor to speed drying. Cut circles of black construction paper (or other colors if desired) to create dots to glue on the giant dice. Each side of the cube will have a different number of dots, from one to six. Glue them in place.
3. To display, hang the dice from the ceiling, using fishing wire attached to a corner of each die, and paperclips for hooks.
4. For fun, scrap paper embellishments or fabric, foil, yarn, wire, and Styrofoam could be added to customize the dice sculpture.

Creativity with Boxes

Cardboard boxes can be the foundation for other giant sculptures, such as –
- rectangular box – giant brownie
- rectangular box – giant pink eraser, ends trimmed and folded
- mailing tube – extra large pencil or giant lip gloss
- cardboard triangle – huge slice of pizza
- foil-wrapped cardboard shape – huge chocolate candy "kiss"



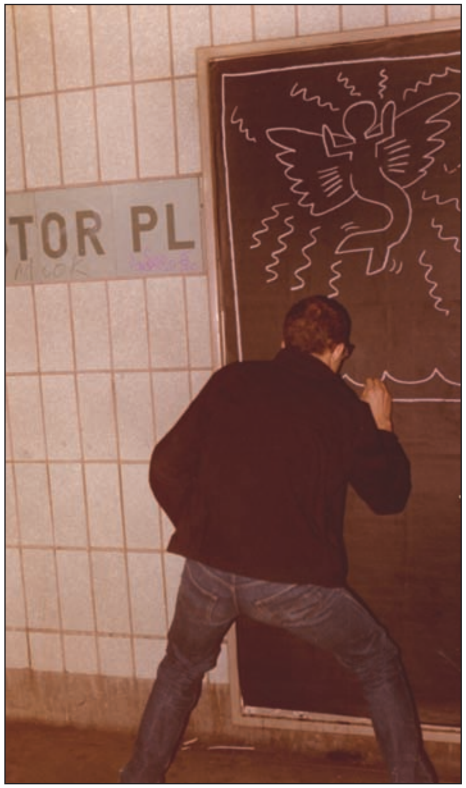
Maddison Fox, age 8, shows off her large-scale sculpture of two giant blue dice with white spots.

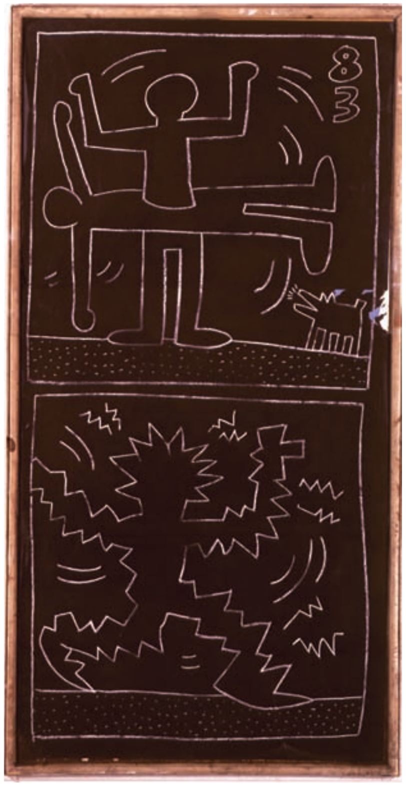
Keith Haring

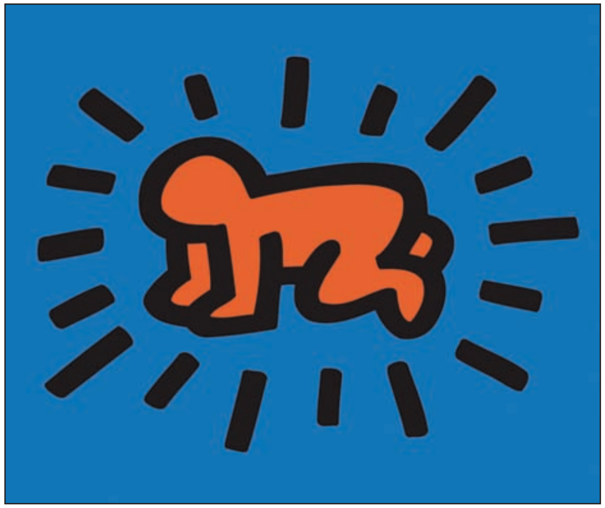
May 4, 1958 – February 16, 1990
Pop Art, Grafitti artist

by Amanda Warner, 11

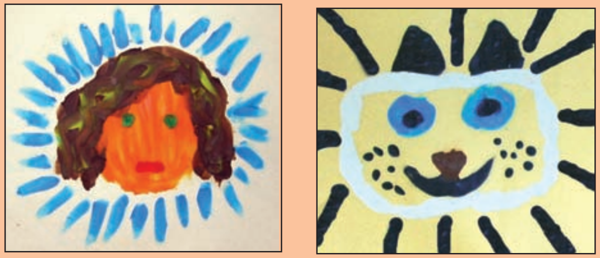
Keith Allen Haring [HAIR eeng] grew up in Pennsylvania as the only boy in a family with three younger sisters. Haring began drawing early in childhood. He would sit on his father's lap while his dad drew cartoons, and Keith would draw with him. Haring continued to draw and make art as he grew. At age twenty, he moved to New York City, where he developed his unusual style and began his famous career. When he noticed empty black paper on the subways, he quickly bought white chalk and started making daily subway drawings. He grew famous, though no one knew who was making the drawings. All the people riding the subway saw his work, and it was on TV and in the news. The drawings were bold and simple, in shapes like pyramids, flying saucers, winged figures, television sets, animals, and babies. Soon the baby icon with radiating rays became Keith's "tag" signature. Haring wanted everyone to be able to buy his work, so he opened a store called the Pop Shop to sell his art on posters, buttons, T-shirts, and games. Haring liked doing good things and worked with children in schools and made paintings and sculptures for schools and hospitals. In 1988 Keith became very ill, but he was brave and kept working hard until he passed away. Keith Haring's works can be found in museums, books, on posters and TV, and on his special kids' website, www.haringkids.com, with hundreds of Haring-style art ideas for kids to enjoy. Haring always insisted that children be a part of his appearances around the world, and he led creative workshops with them. Keith Haring always said, "What I like about children is their imagination." Keith wanted everyone to make art, especially children.


© Estate of Keith Haring, Photo by Elinor Vernhes
Courtesy Estate of Keith Haring


Keith Haring, *Untitled*
Chalk on paper, 86.5 x 45 in
© Estate of Keith Haring
Courtesy of the Estate of Keith Haring


Keith Haring's "crawling baby with radiating lines" (right) is one of his most recognized art icons.

Keith Haring
Untitled (from the Icons series), 1990
Silkscreen, 21" x 25"
© Estate of Keith Haring
Courtesy Estate of Keith Haring


Adding radiating lines to any drawing or painting gives a Haring-style look to the art.

The Music Teacher (far left)
by Hannah Kohl

Happy Cat (left)
by a student from the American School Foundation of Monterrey, NL, Mexico

Keith Haring created drawings on the chalkboards of New York City's subways that made people smile and brought him fame and admiration. Create subway drawings with white chalk or paint on black paper and hang them on the wall. Think about adding Haring's famous "radiating rays" to the design.

Subway Chalk

Materials

white chalk, or use white paint and a brush

black paper, all sizes and kinds (a large piece of black craft paper from a roll is a good choice)

Process

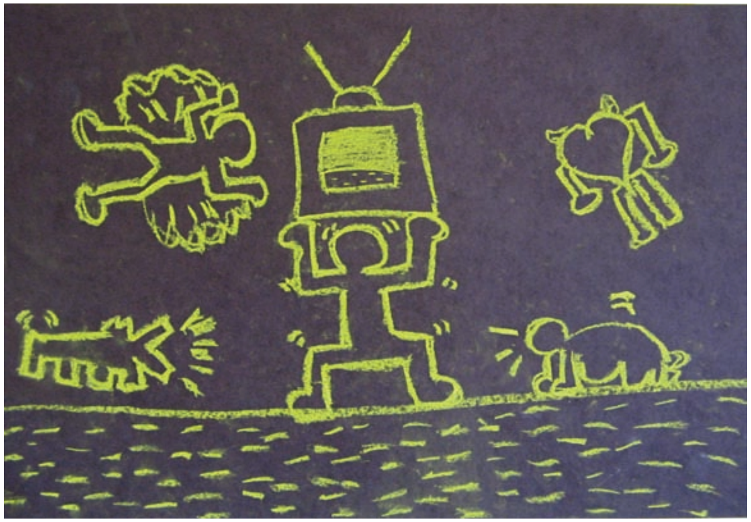
1. Work with white chalk or white paint on black paper to create a "subway drawing." Add radiating rays, lines, lightning bolts or squiggles.
2. Use few details and broad cheerful lines.
3. Display the drawing on the wall, and see how people react when they see it.

Haring Poses

Create a full-body pose that is traced on a large white paper roll. Outline with thick black marker or paint, adding Haring-style bold radiating lines. Fill in the posed shapes with one bright chosen paint color.

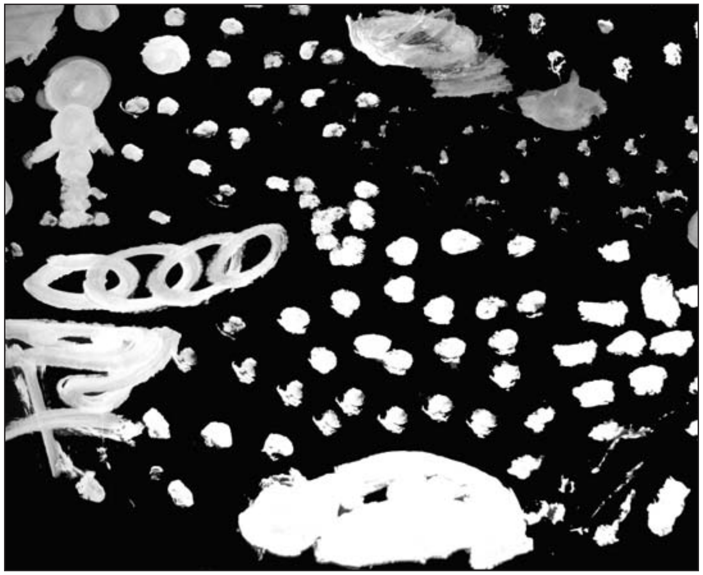
Haring's Favorite Kid Art Fun

Keith Haring liked to work with kids, and said: *I rolled out this big roll of paper. All the children sat around it. I'd do some drawings with markers or pens. I'd have music going and, as in "musical chairs," when the music stopped everyone moved to another part of the paper. When the music started, everyone continued to draw. It was a way of filling the paper in an interesting way. I've done this project in Japan, all over Europe and America – and it worked every time. It never got boring.*



Subway Chalk in Yellow (above)
by Kristen Hopkins, age 10
April Barlett, art teacher, Arthur Ashe Elementary School, Richmond, Virginia

Terrier Collage (top right)
by kindergarten students
April Barlett, art teacher



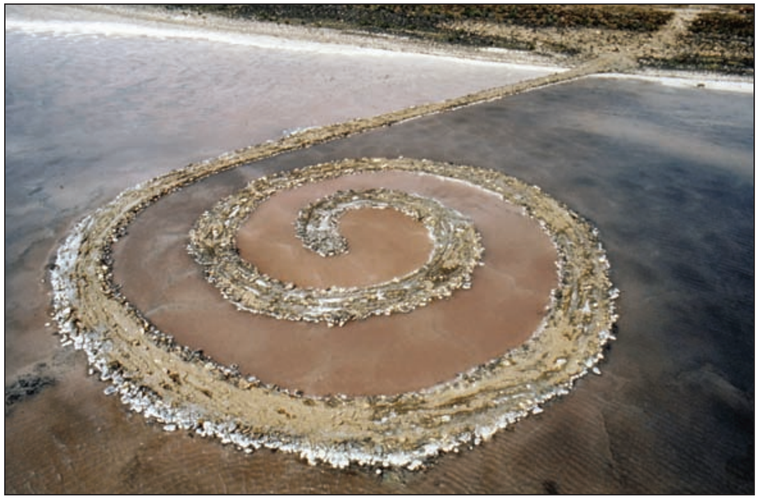
White Paint on Black Paper
by two preschoolers

Robert Smithson

January 2, 1938 – July 20, 1973
Land Art sculptor

by Morgan
Van Slyke, 12

Robert Smithson [SMITH-sun] was one of the first artists to create land art or "earthworks." His large sculptures are built of rocks and dirt in outdoor locations. Smithson is best-known for the Spiral Jetty, *a huge ridge of rock that sticks out into the Great Salt Lake in Utah. This sculpture was partly inspired by the Great Serpent Mound, an ancient Indian monument in southwestern Ohio. Using black rocks and dirt, the artist created a coil 1500 feet long by 15 feet wide that stretches out from the lakeshore. Sometimes the lake covers the jetty entirely. Other times the rocks stick up, and the mineral-and-algae-laden water creates different colors on the inside and outside of the jetty. Smithson was both an artist and a writer. He created artwork out of materials such as mirrors, maps, dump trucks, abandoned quarries, hotels, rocks and dirt, creating sculpture, photographs, films, and earthworks. He was still a young man when he died in a plane crash while surveying sites for a sculpture he called* Amarillo Ramp *in Texas. Other artists carry on the earthworks tradition created so magnificently by Robert Smithson.*


Robert Smithson
Spiral Jetty, April 1970, Great Salt Lake, Utah
Black rock, salt crystals, earth, red water (algae)
3-1/2 x 15 x 1500 ft
Image courtesy of the James Cohan Gallery, New York
Collection: DIA Center for the Arts, New York
Photo by Gianfranco Gorgoni
Art © Estate of Robert Smithson/Licensed by VAGA, New York, NY

A spiral is a form or design found in nature as well as in man-made art. Starting from a point in the center, the curved line wraps out and around itself in a growing circle. Smithson chose a spiral shape for his famous *Spiral Jetty* art in Utah. Create a spiral work of earth art with a choice of materials, like sand, leaves, or snow.

Spiral Earth Art

Materials

outdoor location for creating an installation (ideas listed, lower right

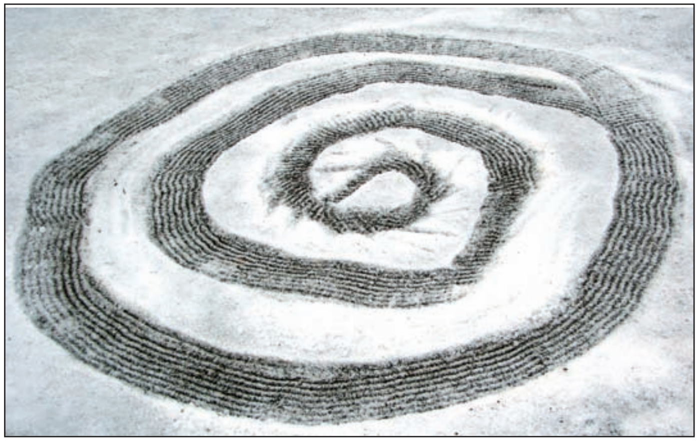
ALWAYS ASK PERMISSION BEFORE CREATING LAND ART

choice of materials –

- sand
- snow
- mowed grass
- leaves
- gravel

choice of tools to form spirals –

- shovel
- flat board
- bucket or pail
- rake
- hands
- hoe


Snow Spiral, Melting
by Niles Alden, 6

Process

Beach Spiral

Sand castles become a new artistic experience. Starting on a smooth area of beach sand, begin in the center, pushing up a ridge of sand. Use hands, sand tools, and small pieces of board to scoop and smooth the sand. Shape the ridge into a curve and continue curling the curve around its center in an ever-growing spiral.

Leaf Spiral

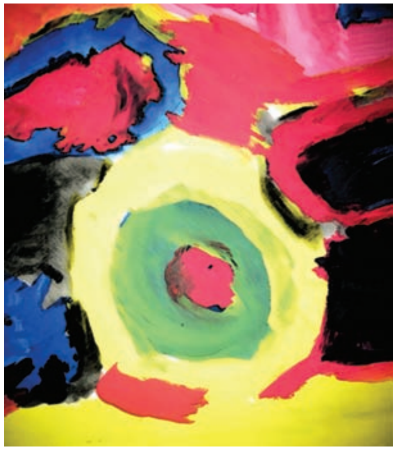
Rake fallen autumn leaves into a spiral design. One artist might build a spiral in a backyard or other leafy area, while a group of artists can work together to cover a much larger space, like a ballfield or an open meadow in a park. A beautiful leaf spiral might be cleaned away by maintenance workers or disappear with a gust of wind.

Snow Spiral

The same process, using snow shovels and brooms, can transform a field of newly fallen snow into a work of art. Shovel and push snow into a long, curving spiral-shaped pile. As the snow melts, the curling spiral shape will appear even more dramatically on bare ground (photo above.)

American Art Onward

chapter 4



Target Paint
inspired by Frank Stella. p. 109
Morgan Marshall, 6

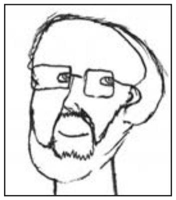
Foil Man Greeting
inspired by Roy De Forest, p. 100-101
Katie Martin, grade 4
Photograph courtesy of Jeryl Hollingsworth, Katie's teacher

Surreal Tea Party, A Moment of Difficult Realization
inspired by Sandy Skoglund, p. 103
posed and designed by
Isaac Dykstra and Sydney P., both 8
Photograph © MaryAnn Kohl 2008. All rights reserved.

Roy De Forest

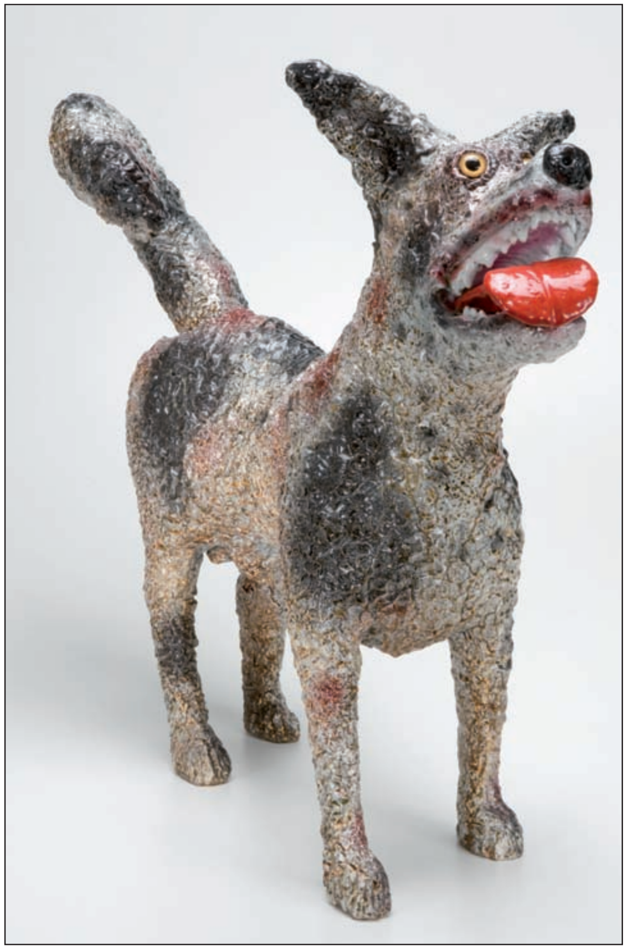
February 11, 1930 – May 18, 2007

Funk Art sculptor, painter

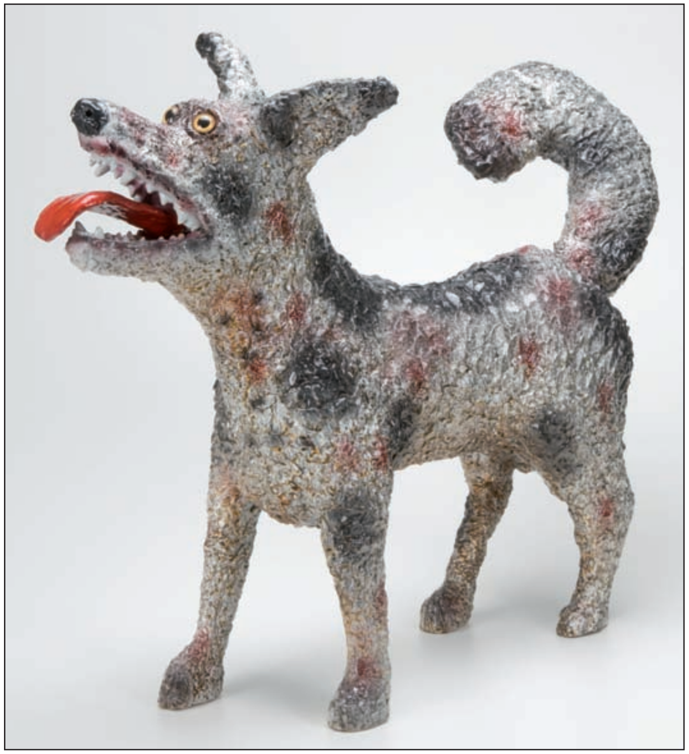


by Irina Ammosova, 8

Roy De Forest [d'FOR-ist] was born in North Platte, Nebraska, during the Depression and was the son of migrant farm workers. He grew up in Nebraska, Colorado, and eastern Washington. De Forest is best-known for his richly colored, fanciful landscapes and worlds, canine creature paintings, and scrap-metal constructions. De Forest said, "For me, one of the most beautiful things about art is that it is one of the last strongholds of magic." He also felt that his art was a way to build a miniature cosmos where all his friends, animals, and paraphernalia could retire. His colorful spirited world of animals and people has a folk-like quality that appeals to a many people. Because of the junk he used in his art in the 50s and 60s, he is said to be a pioneer of the Funk Art movement, a classification De Forest did not especially like. The "California Funk" style of art is typified by creations with light-hearted subjects and outrageous wit. When De Forest was an art professor at USC-Davis, he continually told his students, "Create art that makes you happy!", which is exactly what he did. Roy De Forest said that his own art amused him very much.



Roy De Forest
Dog, 1985, two views
Aluminum, paint; 24 x 8 x 28 in
Courtesy Sylvia Elsesser, private collection
Image courtesy of the Museum of Craft and Folk Art, San Francisco



Photograph of Roy De Forest,
Courtesy of © Cris Callis, Photographer
www.chriscallis.com

Construct a fanciful animal, creature, or friend from a taped newspaper form covered with heavy aluminum foil. Finish with dabs of paint and optional decorative materials. Roy De Forest is well-known for his dog sculptures, but any imaginable creature or "friend" will do.

Foil Friend

Materials

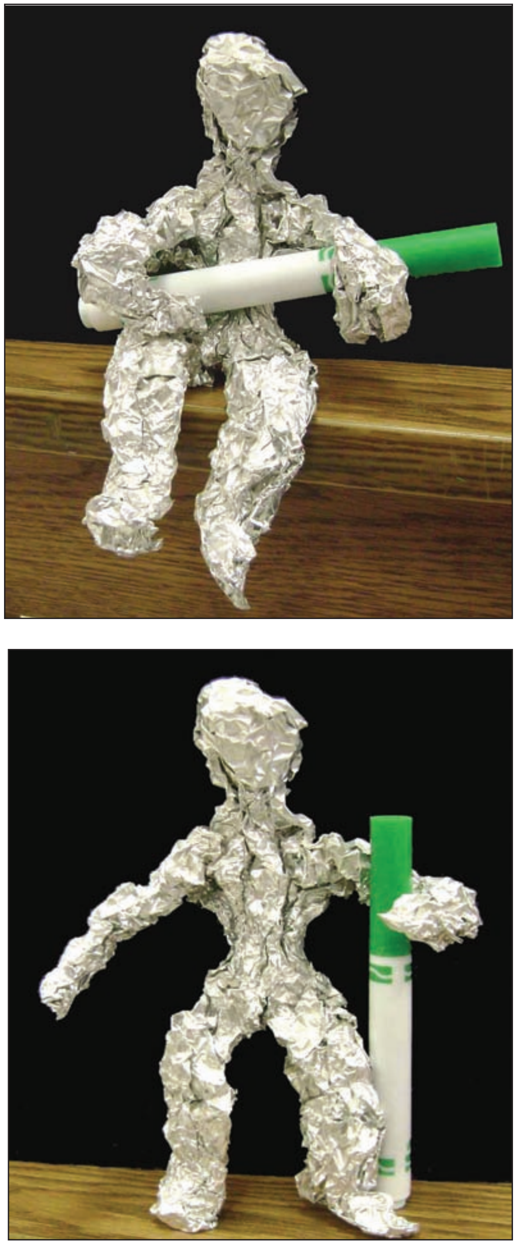
- choice of base –
    - cardboard
    - flat wood scrap
    - mat board framing scrap
    - old cookie sheet
- newspaper
- choice of tape (heavy tapes is best) –
    - duct tape
    - masking tape
    - clear tape
- heavy-duty aluminum foil
- any paints and brushes
- optional decorative materials –
    - gift wrap, ribbon
    - dog collar
    - buttons
    - earrings, necklace
    - sequins, gems
    - clothing items
    - metallic ribbon
    - glue
    - hat
    - crepe paper
    - faux fur
    - googly craft eyes
    - glitter
    - sewing trim
    - yarn, string
    - sunglasses
    - bows
    - scarf
    - miscellaneous collage items

Process

1. Build a strong underlying form for the foil sculpture. To do this, begin by rolling newspaper into tubes or rolls, taping securely to make them strong and stiff. These rolls can then be worked to form a body and appendages for the "foil friend." Decide how many legs, arms, and heads and what posture or stance it will have; keep adding newspaper to form features. Add scrunched balls of newspaper too.
2. Wrapping the form with lots of tape will make it strong and able to stand on its own. The form can stand on a piece of cardboard or other firm base. Tape it in place.
3. Begin wrapping big sheets of aluminum foil around the form, covering it completely with several layers. Form the foil into ears or lumps and shapes that finish the "friend's" features, shapes and details. Cover the base with foil, if desired, or paint.
4. Dab paint color here and there to add highlights and interest to the "friend." It is not necessary to paint the entire foil sculpture, as paint does not stick well to foil in large amounts.
5. To further decorate, add ribbons, glasses, googly eyes, or other decorative items to bring out and complete the "friend's" unique fanciful personality.

YOUNG CHILD
Foil Sculpture Wrap or Squeeze

- Cover a small stuffed toy or doll in foil. Tape to hold, if needed. Decorate as desired. The foil can be removed when the toy is missed or needed.
- Squeeze a large piece of foil into a shape. After exploring the squeezing of foil, try making a human or animal form.

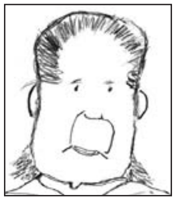


Foil Men: Two Squeeze Poses
by Katie Martin, grade 4

Photograph by Jeryl Hollingsworth, teacher.
All rights reserved.

Fritz Scholder

October 6, 1937 – February 10, 2005
Neo-Expressionist painter



by BreAuna Phair, 8

Fritz Scholder grew up in North Dakota and Wisconsin as a typical American child who learned drawing and painting at school. Like most Americans, his family came from many different backgrounds, but the culture that eventually claimed Scholder's art was his grandmother's Native American heritage. Scholder studied art in college, exploring Pop Art and Abstract Expressionism. When he moved to New Mexico in the 1960s and painted the real Indian faces of Santa Fe, the hardships of native people's lives and histories soon found their way into Scholder's artwork. His portrait paintings are some of the most powerful images ever created of American Indians. Scholder's most famous works are rich with color and simple, almost abstract, shapes. "Find out who you are and fully accept it," Scholder said. "You must be yourself on purpose."

Each young artist can release unique colorful creativity in a portrait painting based on the style of Fritz Scholder. Foam brushes allow paint to be spread in thick, smooth fields on mat board, with details added later with a smaller paintbrush and paints.

Foam Brush Faces

Materials

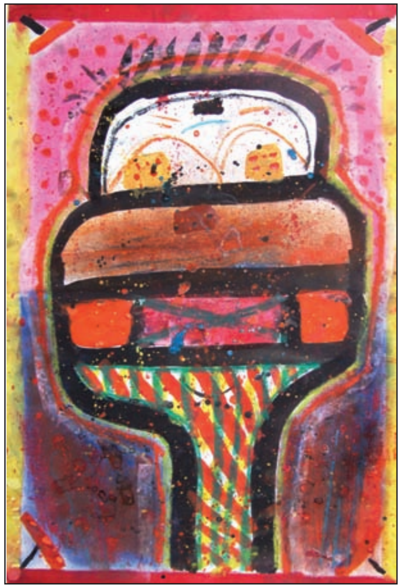
foam brushes from a hardware store (both 1" and 2" widths)
tempera paints, mixed to thick-syrup consistency
mat board, large white, 11"x17" or heavy drawing paper
pencil and eraser
small paintbrushes
paper towels

Process

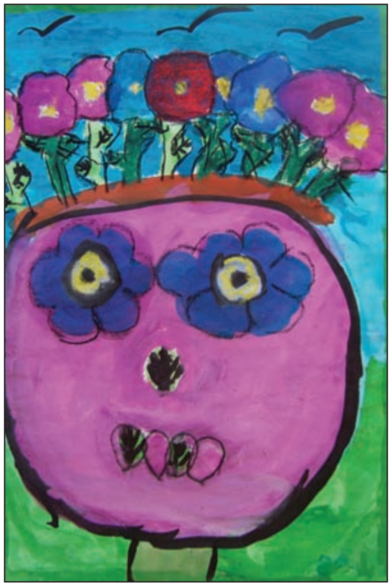
1. Using pencil, lightly sketch an imaginary face and shoulders. Make the drawing large, filling the paper. Use simple outlines and shapes and lots of imagination. Encourage kids to add unusual features and unreal special effects.
2. Paint the background areas first. Select bright colors and use a wide foam brush. Rinse the brush well under running water at the sink between colors, and squeeze it dry with a paper towel. Keep paper towels and water handy for clean up.
3. Then paint the skin, the hair, and the clothing of the figure. Again use a foam brush, and again paint large, solid areas of pure color.
4. Set the painting aside to dry before adding details, if desired.
5. Take a close look at several Fritz Scholder paintings for inspiration. Paint the details with a smaller, regular paintbrush. Paint eyes, nose, and mouth. Paint stripes and patterns. Let creativity run wild and paint flowers for hair, squares eyes, spirals, and zigzags.

Heritage Painting
Incorporate heritage in a portrait painting using a picture of a person from one's cultural background. Choose one culture from the many that make up one's family heritage. Using pencil, lightly sketch the face and shoulders similar to the person in the source photo. Then paint with bold colors using foam brushes and smaller brushes.

YOUNG CHILD
Foam Brush Painting
Explore painting with foam brushes and tempera paints on large paper. Standing at an easel is a good way to move arms freely while painting.



Snake Face by Kim Pinkley, 12



Flower Face by James Zeller, 10

Sandy Skoglund

A tableau is a group of models or motionless figures representing a scene from a story. Set up a surreal tableau scene with chosen props, background, and supplies. Next, add toys or people as the actors. Then photograph.

Surreal Tableau Photo

Materials

choice of tableau props, such as –
    table, chair
    soccer ball
    boxes, containers
    dishes, cups
    bike, wagon
    party favors
    sofa, desk
    basketball
    plastic tubs
    pillow, blanket
    flowers, plants
    holiday decorations
choice of actors or objects to pose in the tableau, such as –
    friends
    parents
    relatives
    dolls
    toys
    classmates
    neighbors
    brothers, sisters
    action figures
    pets
choose a space for the tableau –
    room
    stage
    corner
    patio, deck
choice of costumes for actors or toys –
    hats, make-up, wigs, dress-up clothing
camera (digital or film)

Process

1. Think of a tableau or scene to prepare and assemble. Something silly or surreal will be fun. Think of a scene that is opposite of real life, like a daddy dressed as a baby or a teddy bear costumed as an astronaut. Create with the materials and props on hand.
2. Set up the props in the scene. Paint or prepare other background materials. For example, paint cardboard boxes or arrange blankets and pillows as background sets. Anything goes!
3. Arrange the stuffed toys or real actors within the scene in costumes or in everyday clothing. Simple costumes are achieved with hats. More complex costumes can be put together from dress-up clothes, uniforms, or Halloween outfits. Make-up, wigs, glasses, scarves, shoes, and capes can add to the fun.
4. When the scene looks complete and everyone is holding still, take a picture with a camera. Take more than one picture, moving and rearranging props and toys or actors as needed.
5. When the pictures are printed, choose a favorite, and frame with a simple paper mat.

Photo-Story Sequence

- Change the scene several times to tell a photo-story in sequence. Photograph each scene. Display in story order.
- Dialogue: Add dialogue to the photo-story. Write words on sticky labels and press to the photograph.

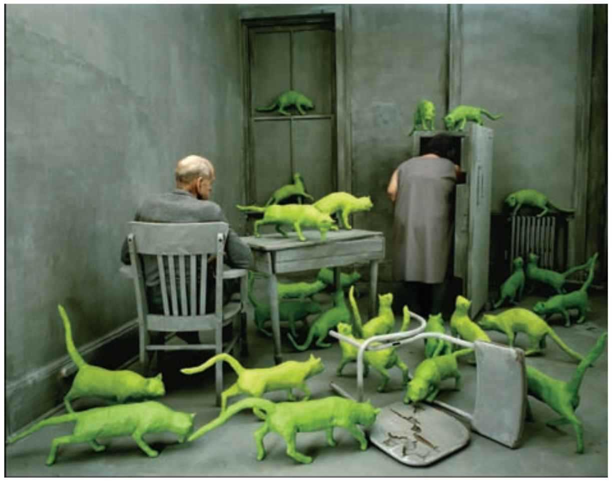
Surreal Tea Party: Unusual Friends in Unusual Places
Isaac Dykstra, 8
and Sydney P., 8
Photograph © MaryAnn Kohl 2008

YOUNG CHILD
Tableau
Set up toys in scenes on a table or floor. Take pictures of them or simply enjoy "playing tableau."

September 11, 1946 –
Surrealist, Installation photography

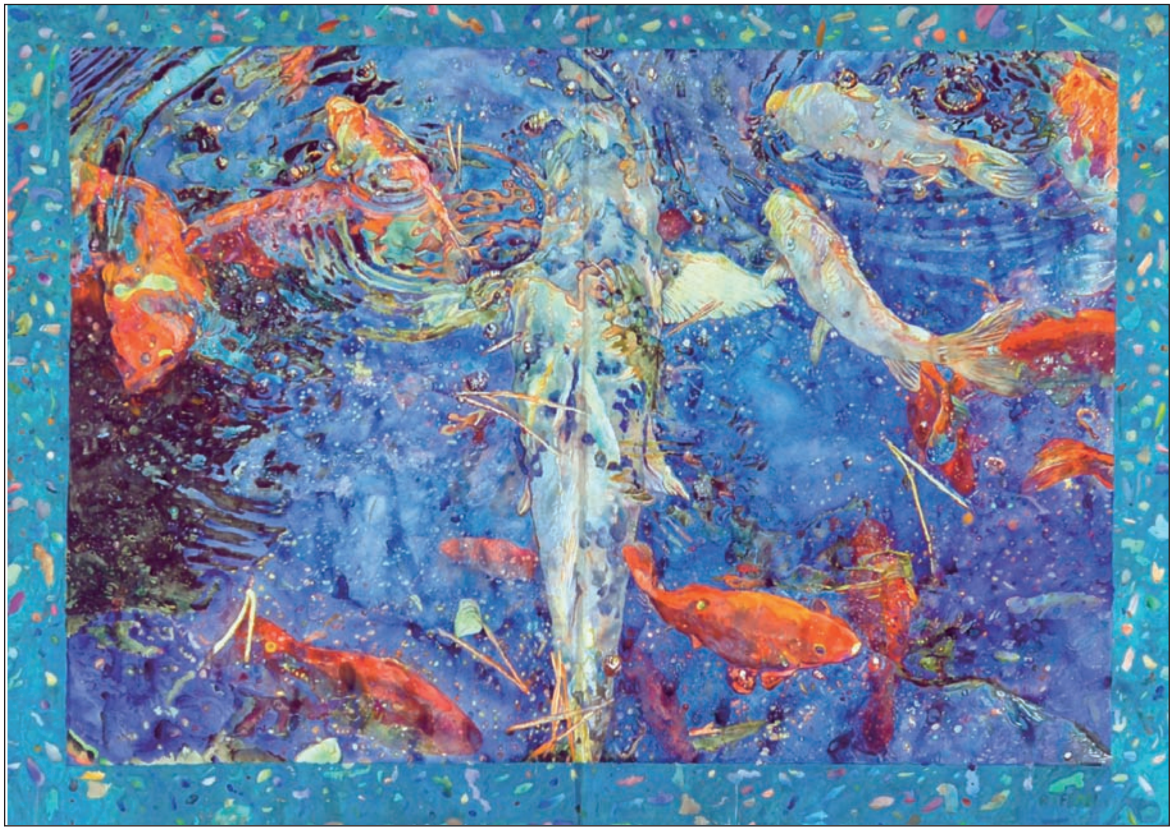
by McKenzie Thompson, 8

Sandra L. Skoglund [SKAWG lund], born in Weymouth, Massachusetts, is an American photographer and installation artist. Her images blend surreal photography, sculpture, and installation art. Sandy Skoglund is known for tableaux – fantastic elaborate sets and scenes including actors, in oddly bright or contrasting colors – which she then photographs. Her tableaux can take many months to create. One of her best-known photographs of a tableau is Radioactive Cats, *filled with green-painted clay cats running about a gray kitchen, where actors are part of the scene. Another piece called* Revenge of the Goldfish *features flurries of goldfish hanging above people in bed late at night. Sandy Skoglund is a master of imagination. She currently teaches photography and art installation-multimedia at Rutgers University in New Jersey.*



Sandy Skoglund
Radioactive Cats, 1980
Offset, 65 x 81 cm
Courtesy of the artist
© Sandy Skoglund 1980

Joseph Raffael

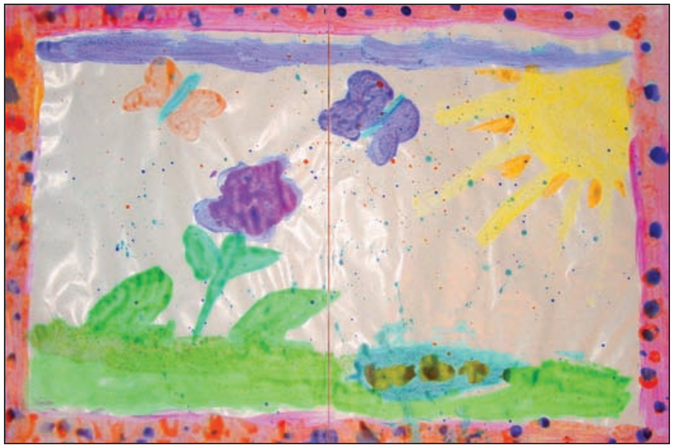


Joseph Raffael
Spirit, 2006
Watercolor on paper, 60 x 85 in, (JR06x4)
© Joseph Raffael 2006
Image courtesy of the Nancy Hoffman Gallery, New York

February 22, 1933 –
Realist painter, Contemporary

by Brett Bovenkamp, 8

Joseph Raffael [ra-FAY-ell] was born in Brooklyn, New York, to a family in which his mother, two older sisters, and aunt were the constants in his life. He says of his childhood, "I lived a solitary childhood, was often ill, and developed my own inner world; nature was my most faithful companion." As a child, drawing was Raffael's favorite activity, and he spent many hours drawing at home. He liked to do things that allowed him to be alone with nature, like ice-skating, roller-skating, and walking. Today, Raffael often creates his radiant watercolors on more than one piece of paper or multi-paneled pieces. Sometimes he creates screens with five or more panels, and sometimes he makes diptychs of two painted panels hinged together. Raffael is well-known for large-scale watercolor or acrylic paintings of nature and the use of many different colors in a single composition. He may use as many as twenty to thirty shades of blue in one painting!



Shiny Glue Garden Diptych
by Irina Ammosova, 8

Create a super-size painting on two joined sheets of paper using a homemade paint recipe for shiny, translucent paint. By hinging the two sheets together, the painting will appear as one superb mega-painting called a diptych.

Mega-Shiny Diptych

Materials

Shiny Glue-Paint, ingredients –
- liquid tempera paints, several colors
- white glue and spoon for stirring
- paper cups or other small containers
- liquid dish detergent (Joy™, Dawn™)
- paintbrush or cotton swabs

Shiny Glue-Paint Recipe

Pour or squeeze white glue into paper cups, one for each color of paint chosen. Add different colors of liquid tempera paint to each cup. Add a few drops of liquid dishwashing detergent to each cup to help smooth the paint and make it adhere better to paper. Stir well.

other materials needed –
- two large sheets of white paper
- straight edge or ruler
- clear tape
- paintbrushes
- large, flat workspace (floor, table, wall)
- pushpins

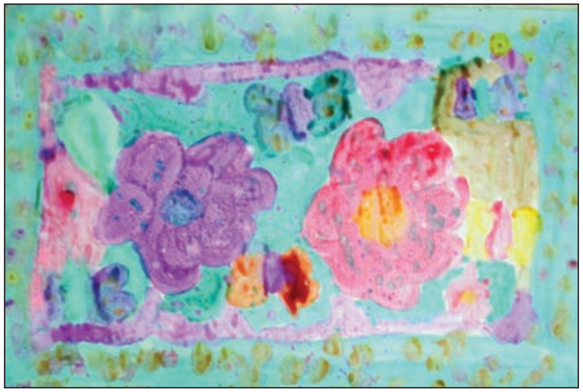
YOUNG CHILD
Chalk & Damp Paper
For bright colors, draw with colored chalk or pastels on damp paper. Dipping chalk in sugar water and drawing on dry paper makes chalk art bright and helps control smudging.

Process

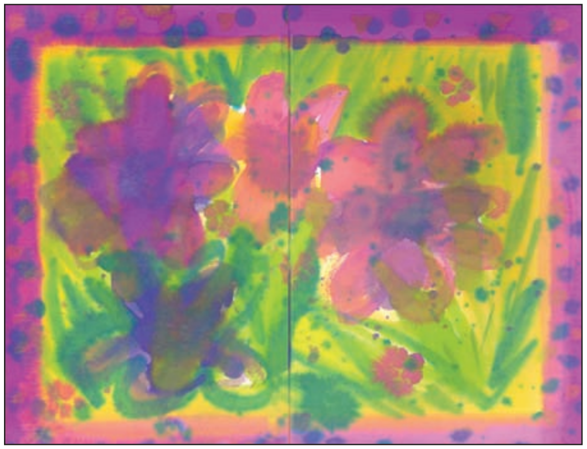
1. Experiment with the style of Raffael, mixing different shades of the same color when making the Shiny Glue Paint. For example, mix several cups of blues (navy, sky, robin's egg, periwinkle), or several cups of reds (pink, magenta, fire engine, cherry). Test the paint on white paper using a brush or cotton swab to see if it appears shiny, radiant, and translucent. More paint or glue may be added to adjust colors.
2. Diptych: Hinging the two large sheets of paper – Simply run a long piece of tape on the seam joining the two sheets of paper, and then turn the sheets over so the tape is on the back. The two sheets will form one large sheet with the taped hinge on the back.
3. Raffael paints subjects of nature, including images of water, trees, flowers, and birds. He often paints a frame around the main subject. With the shiny paint and choice of paintbrushes, fill the large joined sheets of paper with colorful images of nature from imagination. Fill the entire paper with color, leaving an unpainted 2"-3" border or frame.
4. Next, paint the wide border with specks and dots of paints, if desired, or leave completely untouched.
5. Allow the painting to dry until shiny and clear. Secure for display with pushpins on a large, open wall.

Bigger and Bigger Panels

Join more than two panels or sheets of paper to make an even larger painting! Five or more panels are a challenging and magnificent painting experience.

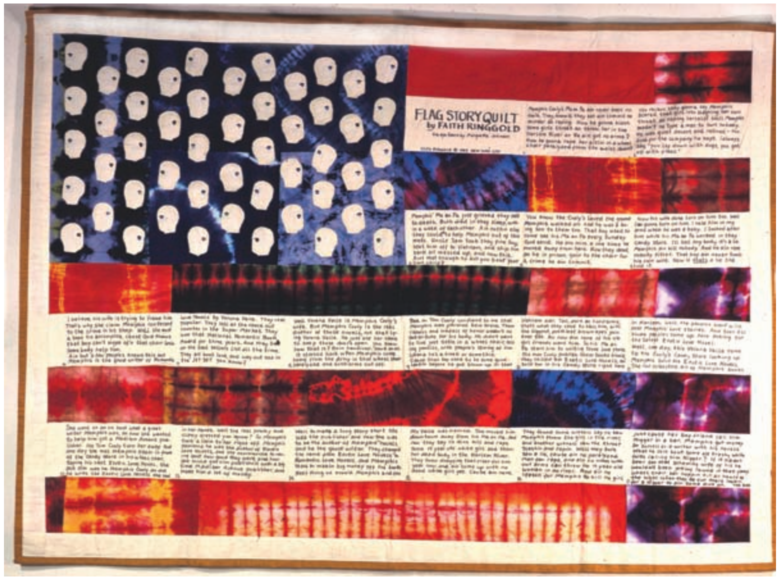


Flower Diptych by Two
by Sammie VanLoo, 8



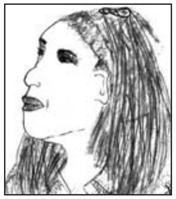
Flowers Diptych with Dotted Frame
by Madeline VandeHoef, 8

Faith Ringgold



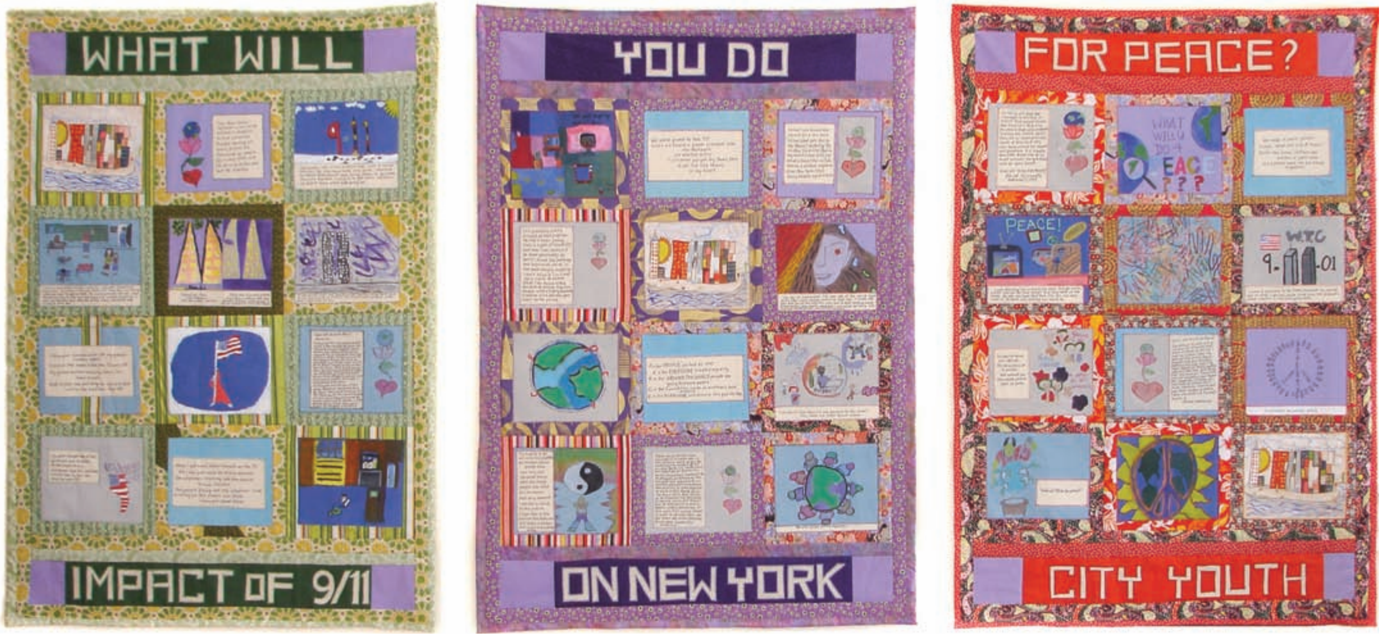
Faith Ringgold
Flag Story Quilt, 1985
Cotton canvas, dyed, pieced, 1448 x 1982 cm
Spencer Museum of Art
Peter T. Bohan Art Aquisition Fund, 1991.40
© Faith Ringgold 1985

October 8, 1930 –
Fiber Artist, Narrative



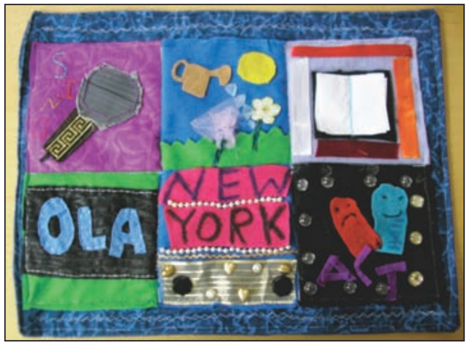
by Bryonna Mobley, 11

Faith Ringgold [REENG gohld] was born in Harlem in New York City as the youngest of three children. She often had to stay home from school because she had severe asthma. Her mother helped her with her homework and showed her how to work with crayons, fabrics and sewing. Her father also helped, teaching her to read and giving her a paint easel. When Ringgold grew up, she became an art teacher and professor of art at the University of California, San Diego. When her mother died, Ringgold began making quilts as a tribute. Faith Ringgold is best-known for creating story quilts – art that combines painting and quilted fabric as a way of telling stories about her people and heritage. Faith Ringgold and fabric artist Grace Matthews were commissioned to design and construct a special story quilt inspired by New York City children who first created images published in the book, What Will You Do For Peace? *After the tragic events of September 11, 2001, these young peace quilt artists were brought together by the InterRelations Collaborative to transfer their artwork from the peace book to the peace quilt. Read about the journey of the peace quilt at www.inter-relations.org.*



Faith Ringgold and Grace Matthews, design and construction in collaboration with New York City children and youth participating in IRC's 9/11 PeaceMaking Initiative
9/11 Peace Story Quilt
Fabric and paint, 72 x 50 in
Inspired by the book, *What Will You Do for Peace?*
© 2006 InterRelations Collaborative, Inc. All rights reserved.
Commissioned by the InterRelations Collaborative, Inc.
Funded by The Andrew W. Mellon Foundation
and The United Way of New York City

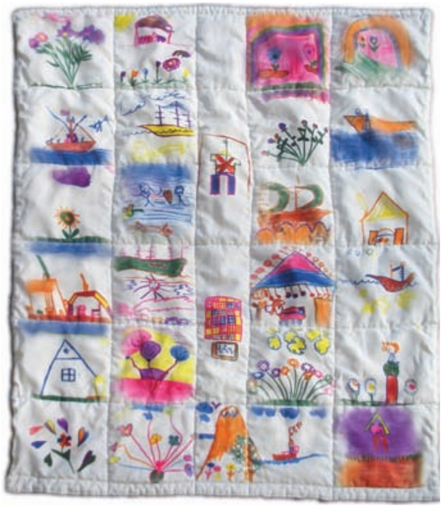
There are many ways to make a quilt! In this basic quilt activity, use fabric crayons to draw an important wish on a white piece of paper. Iron-transfer the drawing to a flat white twin sheet. To complete the quilt, an adult can sew the decorated sheet to a quilt backing. Kids can help sew too! Add decorating ideas with embroidery, sewing trims, buttons, or hand-lettering with permanent markers.


Small New York Quilt
by Ola Okeowo, 10
Chicago, Illinois
Photograph courtesy of
Abbey Hambright, teacher

Wishing Quilt

Materials

one twin flat bedsheet, plain white
sewing supplies –
  scissors, straight pins
  sewing machine, thread
white paper and fabric crayons
iron, set on warm
ironing board
large clean rag
clean sheets of newsprint
choice of decorating tools –
  permanent markers
  embroidery thread and needle
  sewing trims, buttons
yarn and large needle
fabric backing (any puffy, soft fabric – same size as the sheet)



Process

Transferring Wish Drawings

1. An adult can mark off a section for each wish square on the twin sheet. A twin sheet should measure out to hold about twenty 12" squares, or 4 squares across by 5 squares down. Any number across and down is fine (5x6, 4x6, 3x5, other).
2. Each young artist can draw an important wish on white paper with fabric crayons. Draw with strong and colorful strokes. The colors may look a little dull on the paper, but will transfer to the fabric in very bright, rich, permanent color.
3. With adult help, iron-transfer each drawing onto a section of the white sheet. Follow the directions on the fabric crayon box which involves covering the ironing board with clean newsprint or a clean rag, then the sheet, next the drawing face down, and then another rag or newsprint. The iron should be set warm without steam. Press the iron firmly without wiggling. Move the iron firmly to cover the entire drawing. Then remove the drawing and other materials to see the transfer on the white square. It will be bright and clear!
3. Each section can be further decorated with sewing trims, buttons, or embroidery. Hand-lettered words can be added with permanent marker, but be careful, there's no erasing permanent marker!

Twin Sheet Quilt with Iron-On Designs
A simple quilt was made by ironing drawings onto a white twin sheet sectioned into six squares across and six squares down, which was then machine-sewn to a puffy backing.

Constructing the Basic Quilt

Note: Many children are capable of working with a sewing machine with adult help.

1. Join the sheet to the puffy backing: Spread the backing face up on the workspace or floor. Position the sheet with iron-on designs face down on the backing, centering, and matching edges and corners. Pin in place.
2. Machine-sew the backing to the sheet, sewing three sides in a long running stitch (two long sides and the top short side). Sew the fourth bottom side, but leave it part way open in the middle. Remove the pins. Turn the quilt right side out and pull through the opening.
3. Turn in the open area, and sew it down. If desired, top-stitch about 1" in from the edge along all four sides. This completes the basic sheet quilt.
4. To stabilize the double layers of the quilt, sew short yarn pieces (6" or so) through the corner of each section. Tie the yarn in a knot and snip off extra yarn. (Or sew long running lines between sections as in the photo to the far left.)
5. Display the quilt on the wall, over a chair, on a sofa, or wrap up in it and make a wish.

YOUNG CHILD
Fabric Art

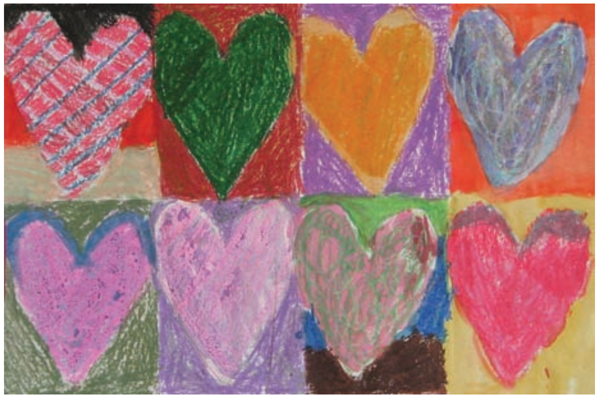
- Glue fabric scraps on heavy paper or mat board in any design.
- Glue small fabric squares around the edge of a favorite drawing to make a frame.

Jim Dine

June 16, 1935 –
Pop Art painter, sculptor

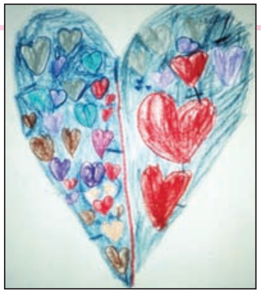
by Carson Bode, 7

Jim Dine [dyn] was born in Cincinnati, Ohio, and grew up in the Midwest. Dine became an extremely versatile artist. In just four decades, he has produced more than three thousand paintings, sculptures, drawings, and prints, as well as performance works, stage and book designs, poetry, and even music. Dine is known for repeating images over and over in his art, reinventing them in a variety of ways each time. He uses images that feel personal and familiar and part of people's lives, like the hands, bathrobe, tools, and his most recognized symbol, the heart. Dine's work is part of the Pop Art movement, along with other Pop artists (Lichtenstein p. 82, Warhol p. 79, and Thiebaud p. 80). February is a perfect month to create heart works. Jim Dine's art can be see at www.artnet.com.



Heart Work
by Kendra Johnson, grade 3
Courtesy of April Barlett, Art Teacher
Arthur Ashe Elementary School, Richmond, Virginia

Divide drawing paper into sections. Trace or draw a heart into each space in a repeating pattern. Decorate each heart and the background of each section with different designs or colors using a choice of techniques with pastels, markers, chalks, or crayons.



A Big Heart
by Morgan Marshall, 6

Heart Works

Materials

drawing paper, any size
scrap of tagboard or heavier paper, optional
scissors, optional
choice of coloring materials –
    oil pastels   pastel chalks
    crayons   markers
second sheet of colored paper for a mat or frame, optional
tape, stapler, glue, optional

YOUNG CHILD
Heart Work
Glue heart-shaped paper scraps and stickers to peeled-open, clear contact paper. Sandwich the design with a second cover of clear contact paper.

Process

1. Section the drawing paper into squares. Four is a good beginning number, and eight works especially well, but any number is fine. Fold or draw the sections. If first folded, then flatten the paper on the workspace.
2. The Heart: Draw a heart "free-hand" in each section, filling each space. Color and decorate each heart with a different color and design. Don't forget to design and color the background of the heart too. Make patterns, plaids, solids, dots, wiggles, cross-hatching, and any imaginable designs. See "More Color Techniques" below for ideas.
3. When done, the drawing paper can be glued, taped, or stapled to a larger sheet of colored paper to make a simple mat or frame.

More Color Techniques

- Markers Over: Color over some of the crayoned hearts with marking pens (not permanent). The water-based color will resist the wax in the crayon. Some artists like to rub the marker color with a tissue to further blur and blend.
- Chalk Blend: Blend in pastels or chalk colors with tissues or fingers.
- Crayon Etch: Color hearts bright and strong. Scratch fingernails or the point of a retracted ball-point pen through the heavy crayon work.

Speedy Stencil Tracing

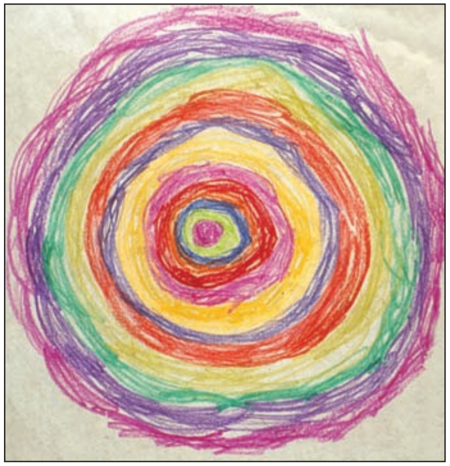
Draw one heart on heavier paper, cut it out with scissors, and trace this heart stencil in each section. Use both parts of the shapes – positive and negative!

Frank Philip Stella

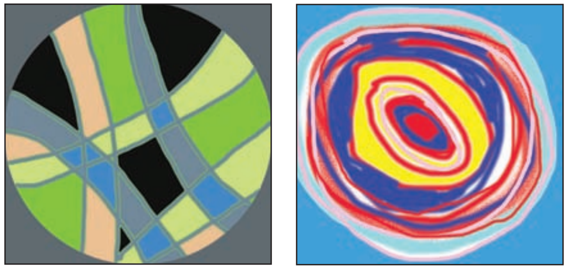
Design a concentric circle artwork with an array of color. Perhaps use metallic silver or copper paint. A concentric design is like a target, where lines and shapes share the same center. As with most modern art, the concentric circles can be any size and unique designs.

Concentric Paint

Materials
white posterboard
    or large drawing paper
pencil
ruler or yardstick, optional
drawing or coloring tools –
    crayons, colored pencils, marking pens
    tempera paints
    metallic paints (gold, silver, copper)
paintbrushes
metallic pens, optional



Crayon Target
Art by four-year-old, using full arm movements on a large sheet of paper taped to the wall.



Soccer Ball, age 9 *Concentric Swirls*, age 5

Both of the above artworks were drawn with KidPix™ software on the computer.

Process

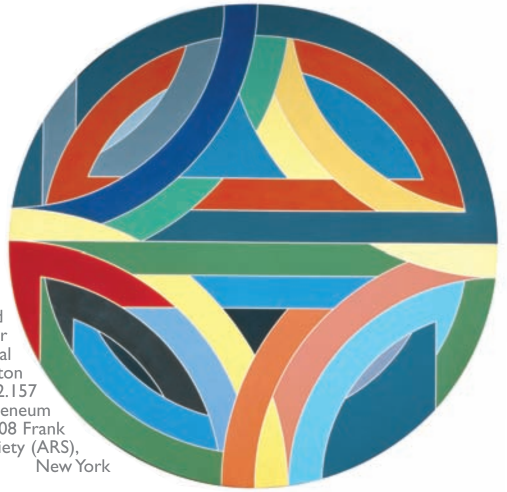
1. Lightly sketch a circle-type shape in the center of the posterboard. The circle can be perfectly round or may be shaped in an interesting way. This will be the center of the concentric design. The rest of the design will circle outward from this.
2. A little way from the edge of the first circle-shape, draw another line that completely circles the first. It can be perfectly measured, or more surprising in its shape, as long as it completely circles the first. Draw a third line that circles the second, and so on, until the posterboard is filled to the edge with concentric circles. Concentric means the circles start from the center and circle one another outwards, like an artistic target.
3. Paint or color the spaces made by the lines with an array of colors. Changing colors within one line can add interest.
4. Consider using metallic paints to fill in concentric areas or to highlight lines or shapes in any way. If metallic paint is not available, metallic marking pens from a craft or office store can be used to trace lines or fill in smaller areas.
5. When the entire design is complete, consider adding water on a paintbrush to blend marking pen or paint colors. (Crayon will not change.)

YOUNG CHILD
Loops & Swirls
With a handful of crayons, just one or just a few, color big swirls of concentric circles on a large sheet of paper. Tape it to the wall for large arm movements.

May 12, 1936 –
Abstract, Minimalist painter

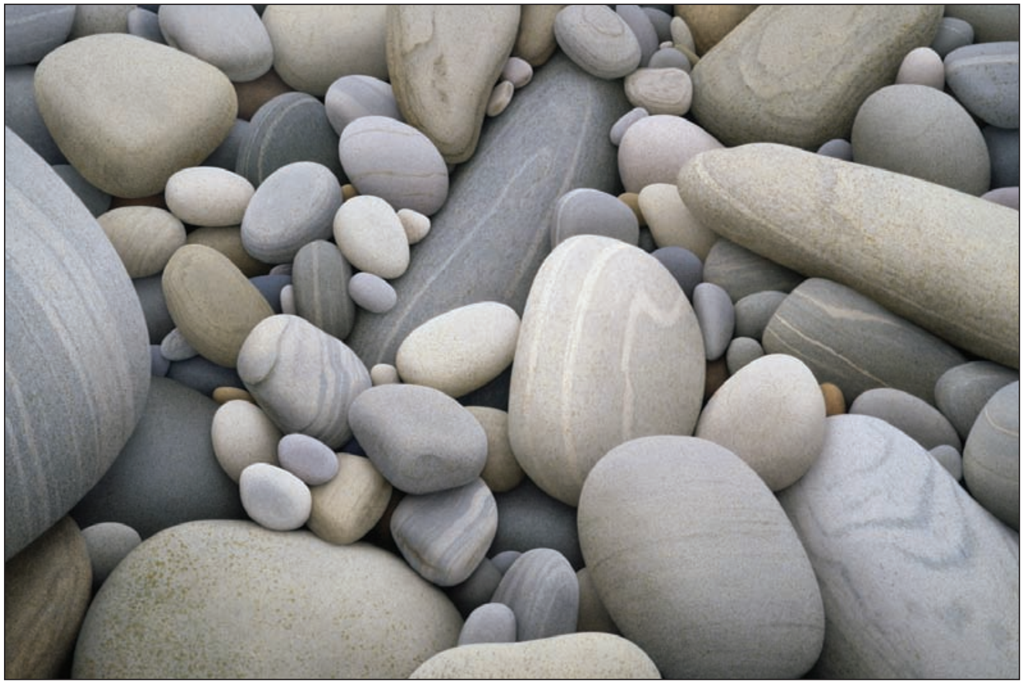
by Sarah Klem, 7

Frank Philip Stella [STEL-uh], born in Malden, Massachusetts, is an American painter and printmaker. He was influenced by Abstract Expressionists like Jackson Pollock (see p. 68). When Stella moved to New York City and began painting in 1950, he was drawn toward "flatter" surface art like Jasper Johns' target-paintings (p. 78). Stella said that a picture was "a flat surface with paint on it, nothing more." Though a master of Minimalist and Abstract styles, Stella is particularly well-known for painting grids and mazes in an array of lines, shapes, and geometric patterns. Stella worked with copper and aluminum paint in his first mazes. He also produced paintings on shaped canvases (not the usual rectangular or square), often using letter shapes like the L, N, U, *or* T. *Stella lives in New York, and his works can be viewed at numerous galleries and art museums. Stella said, "When I'm painting the picture, I'm really painting a picture. To me, the thrill…of the thing is the actual painting."*



Frank Stella
Sinjerli Variation IV, 1968
Acrylic on canvas,
120 in diameter, Wadsworth
Atheneum Museum of Art,
Hartford, Connecticut.
The Ella Gallup Sumner and
Mary Catlin Sumner
Collection Fund, and partial
gift of Mr. and Mrs. Burton
Tremaine, Sr., 1982.157
Image © Wadsworth Atheneum
Museum of Art ,Art © 2008 Frank
Stella/ Artists Rights Society (ARS),
New York

Alan Magee



Alan Magee
Countermeasure, 2004
Acrylic on canvas, 50 x 75 in
Courtesy of the artist
© 2004 Alan Magee

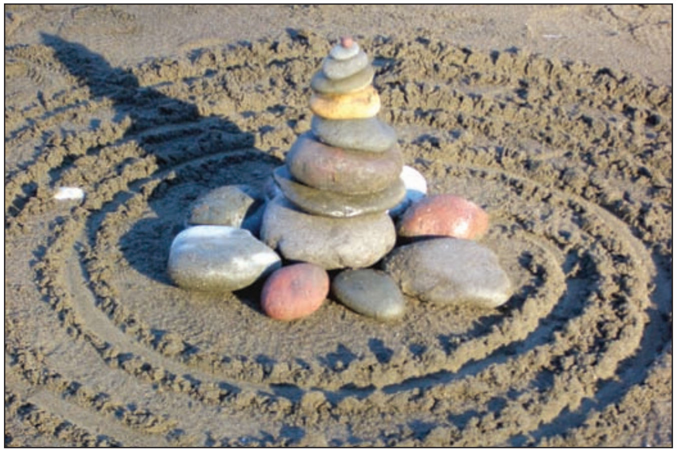
May 26, 1947 –
Realist painter

by Jordan Holmstrom, 8

Alan Magee [muh GEE] was born in Newtown, Pennsylvania. He is a Realist, sometimes called a Representational painter, as well as a sculptor, printmaker, and photographer. Magee is best-known for his large-scale acrylic paintings of stones and found objects – images that are highly realistic and visually astounding. When asked if he looks at real stones or pictures of stones for inspiration, Magee replied, "I spend a lot of time at one particular beach in Maine. I don't think it's possible to paint anything convincingly unless you've looked at it carefully, so I return to those stones again and again to get to know them better. I make the paintings in my studio. In the past I worked from photographs I'd taken at the beach, but in recent years I've worked from arrangements of stones that I make in the studio." Magee works long days – beginning early and often continuing to paint into the evening hours. He says that creative work is a pleasure, not a chore. He loved to draw when he was a child and enjoyed looking closely at things. Earlier in his artistic career, Magee illustrated covers for books, winning a National Book Award in 1982. His illustrations and paintings have received numerous honors. Alan Magee lives and works in Maine, a place that is a great source of inspiration for his art.

Photograph of Alan Magee working
Courtesy of the artist
Photography © 2007 Monika Magee

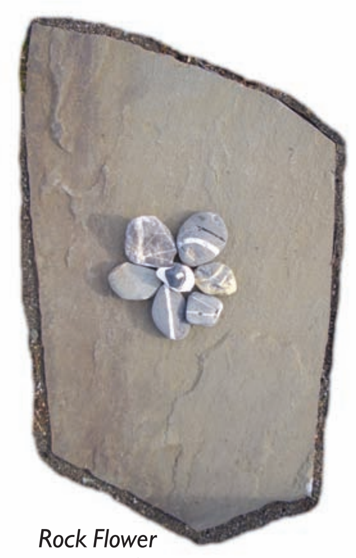
Get to know stones and rocks! Find stones in nature and arrange or stack them outdoors. Take a picture to capture the work for viewing long after the arrangement is gone. Leave the arrangement for others to see, possibly inspiring them to create their own stone art, or return the pieces to their original places.



Rock On

Materials

choice of collected materials –
    stones, rocks, pebbles, gravel
optional materials–
    leaves, twigs, beauty bark, pinecones
base or background for sculpture –
    beach, sand, dirt, lawn, soil, garden,
    leaves, sidewalk, playground
stick for drawing in the sand or dirt
digital camera (or a camera with film)
    and the prints of the pictures
tape or glue, optional
posterboard, optional

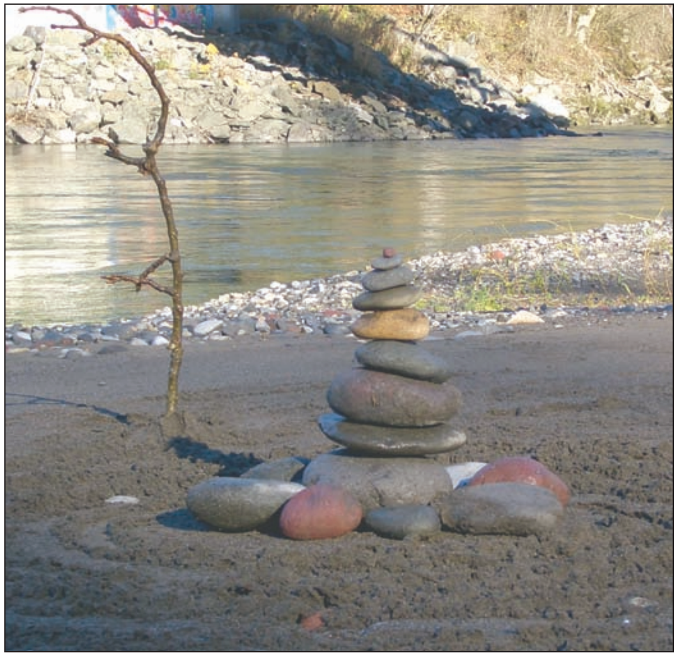


Rock Flower
Photograph © 2008 MaryAnn Kohl

Process

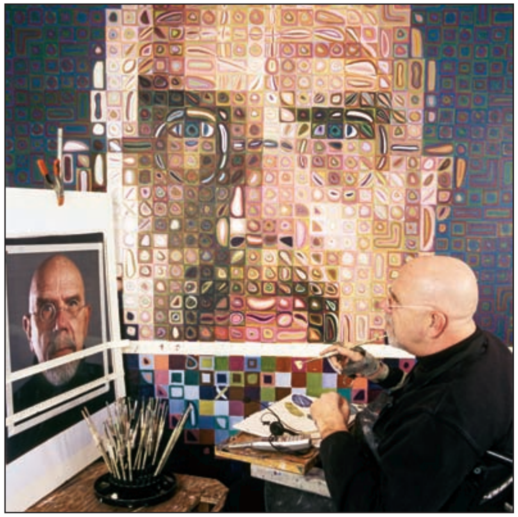
1. Working outdoors, collect stones or rocks or other materials from nature. Assemble them in one area.
2. Work to stack or place them in a design or temporary sculpture. Add other natural bits and pieces to decorate the art further, if desired.
3. To add interest, draw around the arrangement in the sand or dirt with a stick. As an additional idea, arrange leaves or sand in a design or pattern around the arrangement.
4. When satisfied with the art, take pictures from different angles. When they are printed, look them over to see how the arrangement looks from each view. Tape or glue the photos on posterboard, if desired.
5. The arrangement may be left for others to see, perhaps inspiring them to create their own outdoor arrangements, or if preferred, return the area to its natural state.

YOUNG CHILD
Rock Art
Collect rocks and stones. Wash and scrub them in a plastic tub of warm, soapy water. Rinse. Dry with a towel. Color on the rocks with crayon. With adult help, place them directly in the oven to warm slightly, letting crayon melt a little. Remove and cool.



Rocks are stacked in a tower on a river beach in Northwest Washington. Circles were drawn in the sand around the tower with a stick.
Photographs © 2008 MaryAnn Kohl

Chuck Close



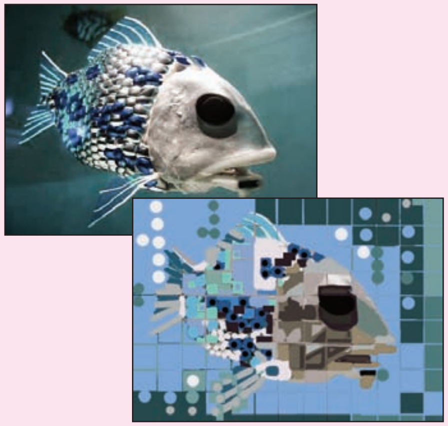
Chuck Close painting a self-portrait in his studio.

Photograph by Michael Marfione, permission courtesy
PaceWildenstein, New York
Image courtesy Walker Art Center, Minneapolis, Minnesota
© Chuck Close, courtesy PaceWildenstein, New York

July 5, 1940 –
Photorealist painter

by Caleb Gish, 11

Chuck Close [klohs] grew up in the small town of Monroe, Washington near Seattle. Though school was difficult for Close because his learning disabilities made it hard for him to study, he discovered his best subject in college in Tacoma, Washington. Art became his life's work! Close is best-known for giant portraits – paintings of faces on huge canvas eight to twelve feet high. Over the years, he moved from super-detailed realism to a completely unique painting style based on photographs created with a grid of colorful ovals and squares. The grid breaks the image down into smaller sections that he paints by hand. He applies one careful stroke after another in multi-colors, or multi-grays. In 1988, when he already was a successful artist, Close was paralyzed by a rare illness. With much time and hard work, his condition has improved and he now paints from his wheelchair with a special arm brace that allows him to work. His strength and ability to adapt and explore different techniques have allowed Chuck Close to invent a new style of art and expand the definition of what a truly great American artist can be. He said, "I am going for a level of perfection that is only mine. Most of the pleasure is in getting the last little piece perfect." See Chuck Close's art at www.chuckclose.coe.uh.edu.

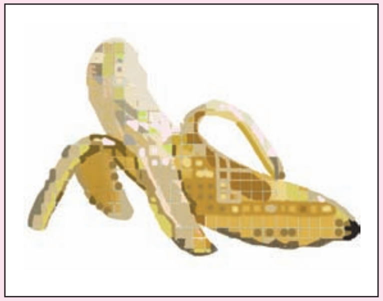


Grid Banana (far right)
and Grid Robot Fish (above)
by Joy Pastor, 12

How I Made a Grid Banana and a Grid Robot Fish

by Joy Pastor, 11

I found a picture of a banana and drew a grid on it with a pencil and ruler. Then I scanned it into the computer using PhotoStudio™. Next I drew colors and filled-in shapes in each square of the grid which covered up the banana picture. I worked with the picture super-enlarged. When I looked, I saw that I had made a banana that was a lot like Chuck Close's art. I cut it out so only the banana was left showing. I think it turned out really nice. It took about one hour to make, and I really liked making it. I also made a fish called a Robot Fish. I didn't follow the grid as much. I liked adding my own ideas like bubbles. The computer is a fun way to make grid art. I'm going to mail a copy of my art to Chuck Close. I hope he will like it.

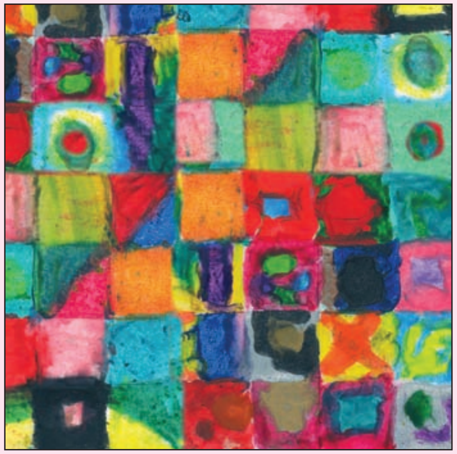


To experiment with creating a color grid, fold a square of white drawing paper in half and again several times to form squares four across and four down, or if interested, fold many more squares. Fill in each square with colorful blobs, targets, *Xs*, solids, or even combine a few squares to make one larger *L* shape. This grid will not form a picture of an object, but it will be an exciting artistic experiment in grid design.

Color Grid

Materials

white drawing paper or colored paper
choose one or a combination of coloring
  or painting supplies –
    tempera paint and brushes
    pastels
    crayons
    colored pencils
    markers
    oil pastels
    chalk



Seven by Seven Color Grid
Maddison Fox, 8

Forty-nine total squares fill this large sheet of paper. The blank scored paper was placed on a warming tray. Maddison colored grid squares with crayons which slowly melted and filled each box.

Process

1. To make a grid, fold a square of paper in half, and then in half again, until the whole square is scored with smaller squares. From a sheet of paper about 6" wide (4 squares across and 4 down is a good beginning). Each smaller square will be about 1-1/2" in size. Using a larger square produces larger spaces when folded, and a smaller square produces smaller folded spaces.
2. Open and then flatten the folded paper on the workspace.
3. Experiment with filling in each square with color and design. Some shapes and suggestions are –
    - solid box
    - *X*
    - circle
    - triangle
    - dot
    - blob, one or more colors
    - teardrop
    - diamond
    - ring
    - target, concentric

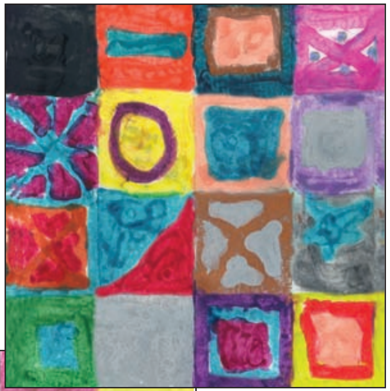
   Some squares can be merged to form an *L* design, rectangle, or larger square.
4. Let a satisfying feeling of design and color guide how the squares are filled.
5. Make as many color grids as desired. Dry. If paper curls when dry, gently iron the art between sheets of clean paper (no steam).

Larger-Than-Ever Grid

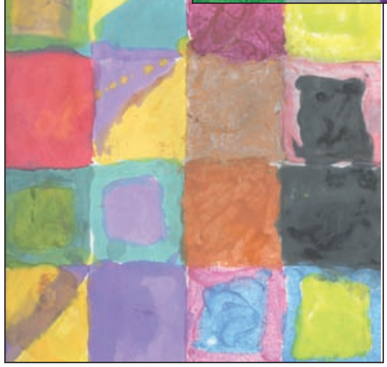
Several completed squares can be joined and taped together to form an even larger grid!

Young Child
Dot-Dots

Dip a fingertip or the bud of a cotton swab in paint, then make dots all over the paper. Change colors often, letting colors mix on the paper.



Grid with Melted Copper Crayon
Cristina Hernandez, 8



Watercolor Painted Grid with Triangles
Jordon Holstrom, 8

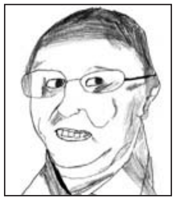
Chuck Close Super Challenge

Look at a photograph of a piece of fruit, or look closely at a real piece of fruit, like an apple or a banana. Stare at it, and notice all the colors and shapes and designs on the surface of the fruit. The apple will not be just red or green, and the banana will not be just yellow. Look carefully. Next, draw the outline of the piece of fruit on a folded grid paper. Then fill in the squares of the grid within the lines of the fruit showing the fruit with detailed grid design and color.

Enjoy Joy Pastor's "super challenge art" on p. 112.

Jewell Praying Wolf James

February 2, 1953 –
Wood Carver, Traditional native

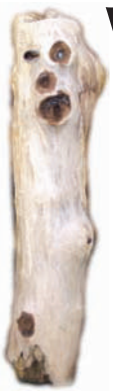

by Alexander Petersen, 9

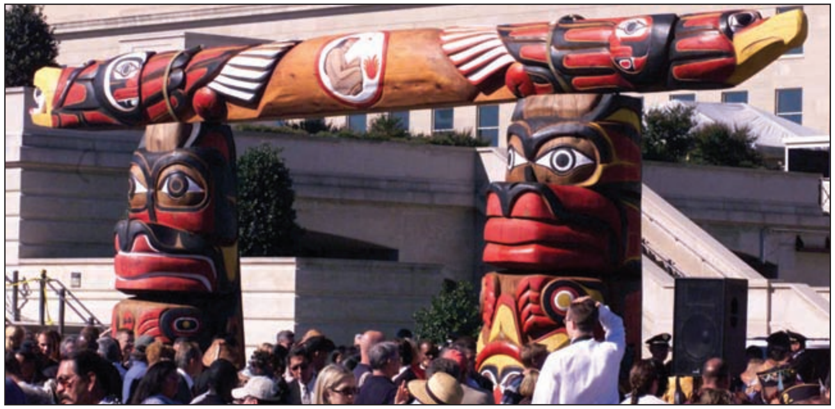
Jewell Praying Wolf James [jeymz], native name, tse-Sealth, is a lineal nephew of Chief Seattle. He was born on the Lummi Indian Reservation in Western Washington, where he has lived his entire life. James is a Master Carver of the House of Tears, a group who wanted to raise awareness of the need for healing within tribes, among races, and among nations. James and the House of Tears are best-known for carving the Lummi Healing Pole, carried to The Sterling Forest north of New York City to commemorate the victims of the September 11, 2001 tragedy. The pole received healing blessings from many tribes as it made its way across the United States. Of his childhood, Jewell James tells us, "As a grade-school child, I always liked drawing. I think most kids like the feeling it gives them because something in the right brain is activated. In the third grade, I really loved the way I drew blue jays and robins. I never shared them with anyone. It was like my secret way of expressing something inside that needed expressing." The House of Tears originally consisted of James, his brother Dale, Kenny Cooper, and Vern Johnson. Of the original House of Tears, James is the only one still living. See more art by James at www.ebuynativeart.com and www.lummihealingpole.org.

Quinn VanderHoef, 9, sands his piece of driftwood which will show the wood spirit of a deer (or possibly a dinosaur).

Carving weathered wood is like looking at clouds for images that are hidden. Study the piece of wood for its hidden image, then with sanding tools, remove enough wood to make the image visible. (Very young artists should first explore carving or whittling a bar of soap with a plastic knife. More experienced carvers can use formal carving tools like knives, chisels, gouges, and chip carvers.)

Sanded Wood Spirits





Jewell James (left) and the Liberty and Freedom totem poles with the Sovereignty crossbar (above)
Photograph © Rudi Williams, US Department of Defense, American Forces Press Service

Materials

weathered wood or driftwood piece
newspaper to cover the workspace
permanent markers, optional
paints and brushes, optional

sanding-tool supplies –
- small dowels
- flat sticks
- sandpaper
- glue
- scissors

YOUNG CHILD
Wood Art

Rub a scrap block of wood with sandpaper to smooth edges. Paint with tempera paints or watercolors, or color with markers or crayons.

Process

1. First make sandpaper tools –
   Glue sandpaper over the end and halfway down a stick. Let it dry overnight. Any technique of wrapping and gluing the sandpaper is fine. The point is to cover the stick and use it to rub away wood, using both the point of the stick and the sides of the stick. Round sticks and flat sticks act differently, so make both.
   Note: Some artists like to wrap a piece of sandpaper around the head of a screwdriver, held in place with the carving hand, to accomplish serious sanding.
2. Study the weathered wood piece. Begin to carve the wood by removing sharp edges and smoothing it with a sanding tool.
3. Next, use various points and sides of the sandpaper tools to remove more wood, revealing the hidden image for others to see. This can take some time.
4. As an optional idea, highlight or color parts of the wood to make it more visible. Traditional Coast Salish colors would be black, red, and white. Jewell James often leaves his carvings uncolored.

Pepón Osorio

Decorate a chosen object with a collection of trinkets, souvenirs, baubles, plastic toys, and collage materials, expressing a theme or message. Collecting materials will be half the fun. In particular, an old bicycle is especially entertaining as the main object. A sculpture of this size is a good group project but can just as well be created by an individual or partners with time and room to create.

Trinket Sculpture

Materials

choice of a large object to decorate as
  permanent art –
    bicycle
    lamp
    ladder
    chair
    wagon
    chandelier
    cabinet
    big picture frame
    skateboard
choice of collected items for decorating the
  large object (assemblage) –
  *Find pre-bagged miscellaneous toys and
  trinkets at garage sales and thrift stores.
    buttons
    silk flowers
    Legos™
    party favors
    plastic flowers
    fabric scraps
    mardi gras beads
    photographs
    plastic streamers
    toy or old jewelry
    toy flags
    ribbons, streamers
    small toys
    toy fruits
    novelty pins
    silk leaves
    toy building pieces
    party toys
    plastic leaves
    paper scraps
    paper umbrellas
    plastic scraps
    playing cards
    stamps
    wood scraps
    stickers
    dolls, cars
    toy vegetables
choice of assembling, attaching, and sticking
  supplies –
    glue (white, tacky, other)
    tape (masking, duct, clear)
    thread, string, yarn, wire
    hot or cool glue gun (adult assistance)
    rubber bands
    stapler
scissors

Process

1. Set up the main object to decorate in an area with plenty of room for creating. A theme or message will be expressed through the assemblage. Some ideas are –
   - tell things about the group of artists and what they like and enjoy
   - express a happy event like a birthday or holiday
   - show the story of a family and all their interests
   - show a simple theme based on a word like *Happy*, *Silly*, *Sports* or *Spring*.

   Whatever the theme or message is, it will come through loud and strong based on which items are chosen and attached to the main object.
2. Spread or sort the trinkets and decorations in muffin tins, boxes, or on a table. Think about what to attach, and then jump in! Cover the bicycle or chosen object with the items that express the theme best. Some adult help might be needed with glue, but most things can be attached easily. Then, dry as needed.
3. Part of creating a large assemblage is displaying it, which is called an "installation." Install it on a wall, from a ceiling, or set it up in an area where it can be viewed from all four sides.

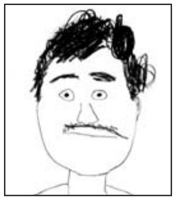
Installation Enhancements

To make the installation more meaningful or exciting, incorporate other large objects that fit the theme like carpeting, lighting, lamps, and covered walls.

YOUNG CHILD – Trinket Art

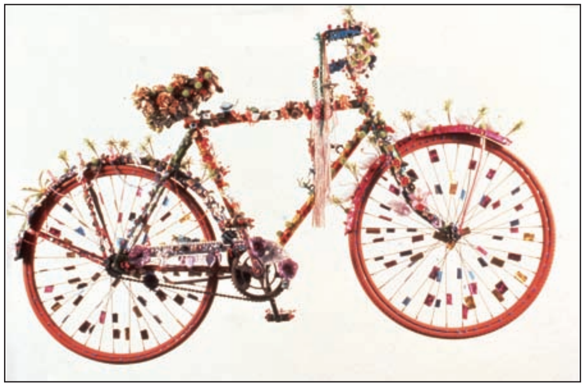
Glue a favorite combination of trinkets and other collage items to all sides of a block of wood. Dry overnight.

June 10, 1955 –
Installation sculptor



by Cody, 8

Pepón Osorio [oh-SOHR-ee-oh] was born Benjamin Osorio Encarnación in Puerto Rico. He later moved to the South Bronx in New York City, where he studied sociology, ultimately building a career helping protect American Latino children from abuse. He continues to be deeply attached to his South Bronx community as his center of inspiration and drive. Osorio sees himself like an interpreter who brings subjects from inside this community to others who are outside. He is best-known for his large installations, sculptures that are assemblages of found objects – plastic toys, baubles, trinkets, and souvenirs. These chucherías [Sp.] used in his artworks are symbols of feelings, experiences, memories and important meanings. Osorio's works are flashy and great favorites of children, although there is often a deeper, more serious message hidden in his seemingly humorous art. Osorio describes one of his artworks, saying that he wanted to "collect an entire community's events and feelings in one place."

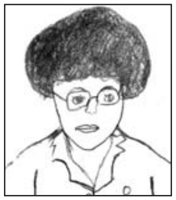


Pepón Osorio
La Bicicleta, 1985
© Pepón Osorio 2008
Image courtesy of Ronald Feldman Fine Arts, New York

Beverly Buchanan

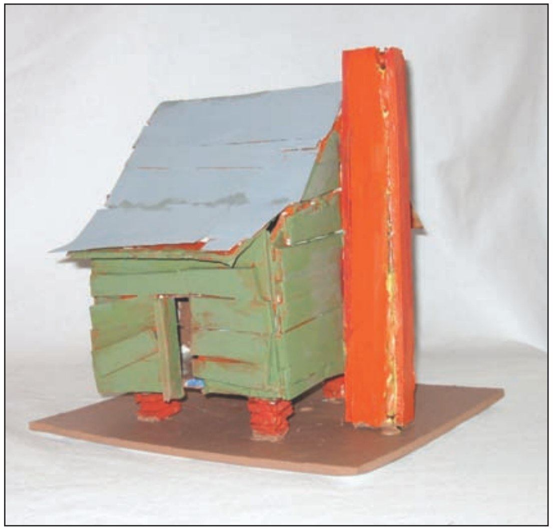
October 8, 1940 –

Regionalist, Primitive sculptor and artist



by Irina Ammosova, 8

Beverly Buchanan [byoo-KAN-uhn] is an African-American artist noted for artworks that explore the Southern architecture that was so much a part of her childhood. Buchanan grew up in Orangeburg, South Carolina, where she and her agricultural scientist father traveled throughout the state. She saw the poor people and their dwellings up close. The shacks she saw were hand-built out of whatever was on hand: bits of wood, metal, tar paper, and scrap. When she grew up, Buchanan followed her interest in science and medicine as a career and attended medical school, but she soon focused on her art, expressing the images, stories, and architecture of her childhood. Beverly Buchanan is best-known for showing the image of "the shack" – the small cabin-like shelter seen in the fields and along the back roads of the South. Buchanan's shacks range from bright and cheerful to eerie and white. She often exhibits her photographs alongside her drawings and sculptures. Buchanan says the shacks she creates are "memorials to people and places" of her rural South.



Beverly Buchanan
Survivor, 2007
Multimedia sculpture, 9-1/2 H x 9-1/2 W x 9-1/4 L in
Courtesy of the artist, from the artist's collection.
© Beverly Buchanan 2007. All rights reserved.

On a cardboard base, construct a building or home – any original structure with collected scrap materials. Use glue, tape, nails, string, or other materials to bind the structure together. Construct an imaginary model, or an actual house or cabin remembered, lived in, or photographed along the way.

Shack Sculpture

Materials

variety of found scraps and materials –

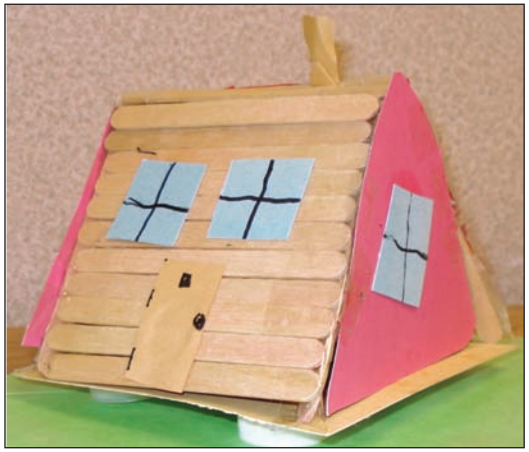
- cardboard
- posterboard
- sticks
- aluminum foil
- wood scraps
- playing cards
- collage scraps
- mat board
- scrap paper
- twigs
- craft sticks
- wire
- clear plastic wrap

other building tools and supplies (some require adult assistance) –

- cardboard base
- wire cutter
- hack saw
- duct tape
- paint, paintbrush
- pliers
- scissors
- hammer, nails
- yarn, string, rope
- glue gun (adult help)

YOUNG CHILD
Shoebox House

Cut windows and doors in a shoebox (adult help will be needed). To decorate, glue collage materials to the box house, and paint as desired. Glue to a piece of cardboard "yard," which may be further embellished to form paths and gardens with scraps, collage materials, markers, and materials on hand.



Island Beach Retreat
by Sarah, 12, Wesley, 10, and Morgan Van Slyke, 12

Process

1. Spread out the selection of scraps and materials on the workspace. Arrange tools within reach.
2. To begin, build the general frame of the structure. Pull together some sticks or cardboard strips for building walls for the shack using the cardboard base as the floor. A strong basic frame for the structure will enable all other elements to be added.
3. Add windows, roof, walls, and choices of other unique details. Some possibilities are –
    - chimney
    - wall siding
    - paint
    - door (knob, hinges, window)
    - porch railing
    - potted plant
    - shingles
    - curtains
    - steps
4. If necessary, tape or tie the structure together to hold until glue dries. Then paint if desired.
5. Display the completed structure with a photograph of the actual building, if one was taken. The structure could also be displayed with a drawing or plan of the sculpture. Otherwise, display the structure independently.

Maya Lin

A memorial is a way to remember someone or something important.
Create a memorial plaque using plaster of Paris embellished with acrylic paint.

Memorial Plaque

Materials

sketch paper, pencil
black crayon
foam grocery tray
plaster of Paris
plastic cup and craft stick for stirring
nail for scratching or etching
masking tape
spray bottle filled with water
acrylic paints in gold, tan, and gray
gloss hobby coating and brush, optional

Plaster Safety Note
Plaster of Paris should be handled and mixed in its powder form by adults, preventing children from accidentally breathing dust. Keep hardened plaster damp during the engraving process. Never wash plaster of Paris down the drain, or it may cause a serious clog. It is recommended that adults mix plaster for young children.

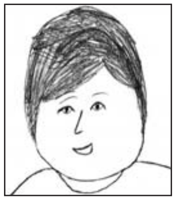
Young Child
Plaster Tablet
Plaster of Paris poured into a pan or box is less likely to break and allows freedom to scratch designs with pressure. Watercolor paints soak into plaster quickly and easily.

Maya Lin, *The Vietnam Memorial,* 1982
Photograph with two flowers (above rght)
Courtesy of Adam Stoltman, photographer
www.adamstoltman.com © 2007 Adam Stoltman

Process

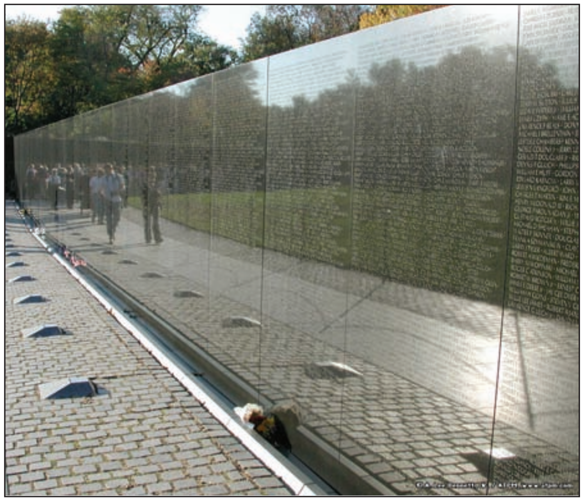
1. Think of someone to honor with a memorial artwork: a family member, beloved pet, or special hero.
2. First trace around the grocery tray on paper. Then draw the memorial art to fit in the tracing. Use a few words and a simple illustration (symbols might be a sunshine, candle flame, rose, or dove). Then turn the paper over and color over the back of the design heavily with black crayon to ready it for transfer.
3. In the plastic cup, mix 1 cup plaster of Paris and some water with a stick to a thick milkshake consistency. Pour the plaster into the grocery tray and tap gently to settle and smooth the surface. Please read the plaster safety note.
4. After the plaster has hardened for an hour, gently remove the plaque from the tray. To transfer the design, hold the sketch face up on top of the plaster. Trace over the lines with a pencil. Faint crayon marks will transfer to the plaster beneath.
5. Wrap the point of a nail with masking tape, and gently scratch into the plaster. Scrape the nail point along transferred crayon lines. Be careful not to crack the plaster. Spritz plaster with water to dampen during this engraving process to prevent dust.
6. When carving is complete, use a soft cloth or paper towel to rub acrylic paint onto the plaque. Start with light colors, then rub darker colors over the light. The dark paint will sink into the carved lines. Dabs and splatters will give the plaster a "stone" appearance. Let the plaque dry for several days.
7. A final optional coat of clear hobby coating gives a shiny finish. The memorial plaque works well as an indoor display. If placed outdoors, the plaque will gradually weather and crumble away.

October 5, 1959 –
Architect



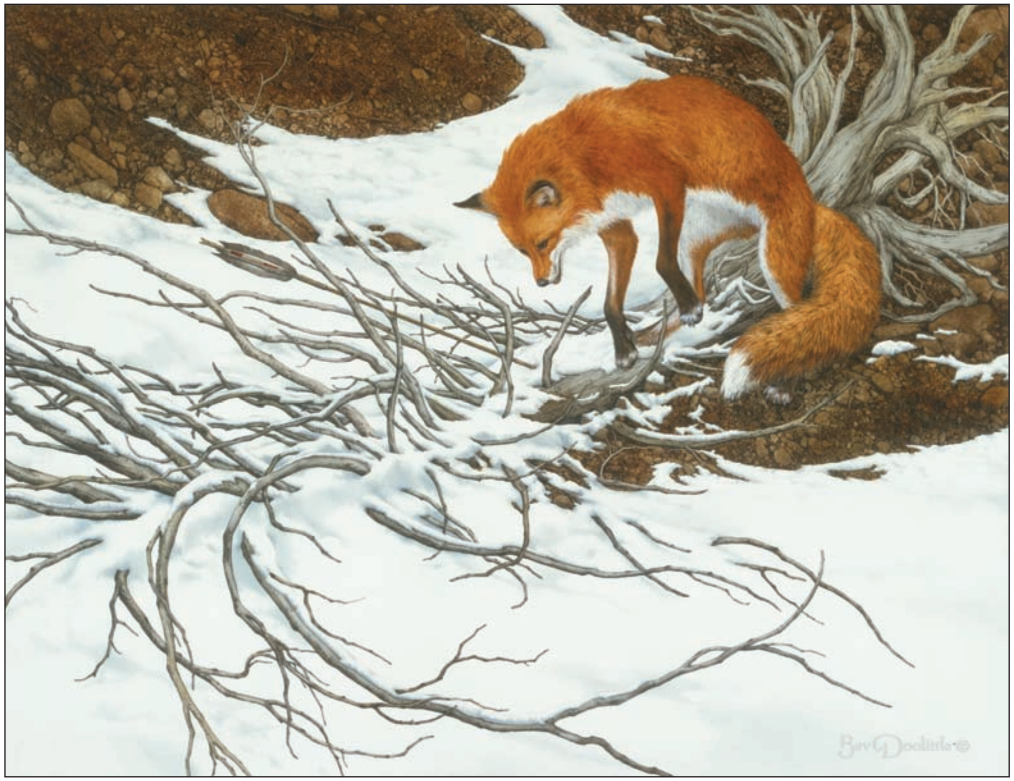
by Cristina Hernandez, 8

Maya Lin [lin] was born in Ohio to parents who immigrated to America from China. Both her mother and father were university professors: her mother, a poet and writer; her father, a ceramics artist. Lin studied to be an architect at Yale University. At Yale she entered and won a competition for designing the Vietnam Veterans Memorial. Maya Lin's famous Vietnam Veterans Memorial is a tribute to American soldiers who died during the war in Vietnam. Located in a park in Washington, DC, the long, V-shaped wall of black stone seems to rise out of the earth. The face of the wall is carved with more than 58,000 names of soldiers who died. It is the most visited monument in the US capital. Lin has created many memorials since her famous Vietnam Veterans Memorial was completed in 1982. Lin's monuments use architecture, sculpture, and the area's landscape to create a special environment that will encourage visitors to pause and to think.



Maya Lin, *The Vietnam Memorial, 1982*
Photograph of wall (right)
Courtesy of A. Lee Bennett Jr.
© A. Lee Bennett Jr./
www.ATPM.com, photography

Bev Doolittle



Bev Doolittle
Missed, 1985
Watercolor, 17 x 13 in
Courtesy of the artist and The Greenwich Workshop © 2007. All rights reserved.

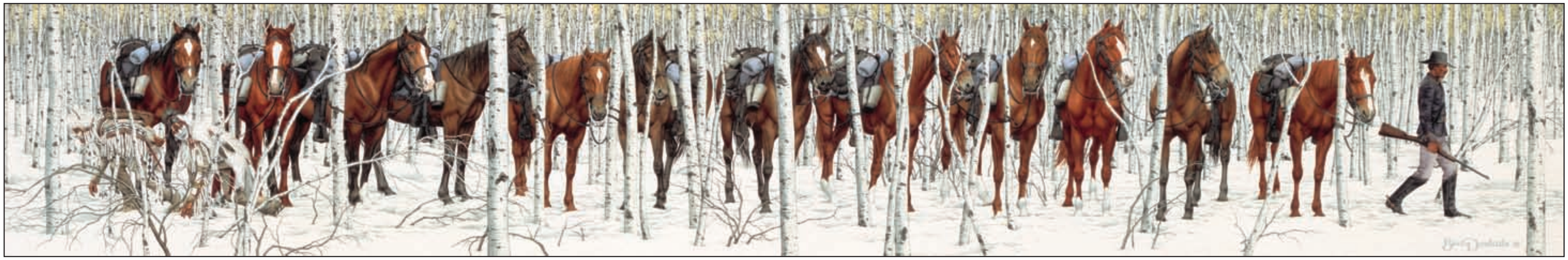
January 10, 1947 –
Concept painter

by Maddison Fox, 8

Bev Doolittle [DOO-lit-l] was born and raised in California and considers herself a visual storyteller, using camouflage as a technique to visually slow how people look at her work. She wants people to think when they look at her paintings. "Many people call me a camouflage artist, but…I prefer to think of myself as a concept painter. I am an artist who uses camouflage to get my story across, to slow the viewing process so they can discover it for themselves. My meaning and message are never hidden." In 1968, Bev Doolittle graduated from the Art Center College of Design in Los Angeles where she met and then married. The Doolittles prefer being close to nature and traveling, rather than living in a big city. Bev Doolittle's subject matter comes from the outdoors and the Western wilderness.

Look carefully at Bev Doolittle's artworks on this page and discover the message that she says is "never hidden."

Bev Doolittle
Two Indian Horses, 1985
Watercolor, 48 x 7-3/4 in
Courtesy of the artist and The Greenwich Workshop © 2007. All rights reserved.



Draw and construct a camouflage artwork using masking tape as the secret component which creates a white birch forest. Hand-drawn animals hide within.

Camouflage Mixed Media

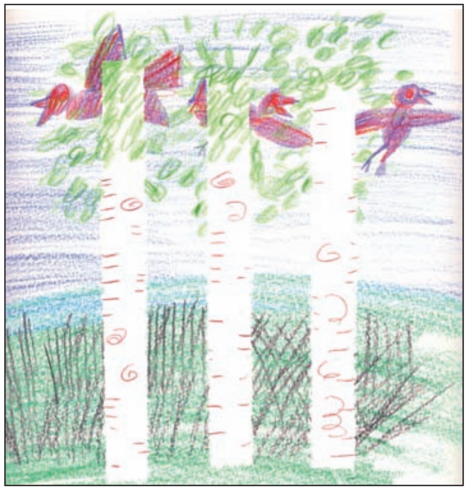
Materials

pencil
crayons or oil pastels
large white drawing paper
masking tape (blue painter's tape is easiest to remove)
magazine clipping for subject idea, optional
scissors, optional

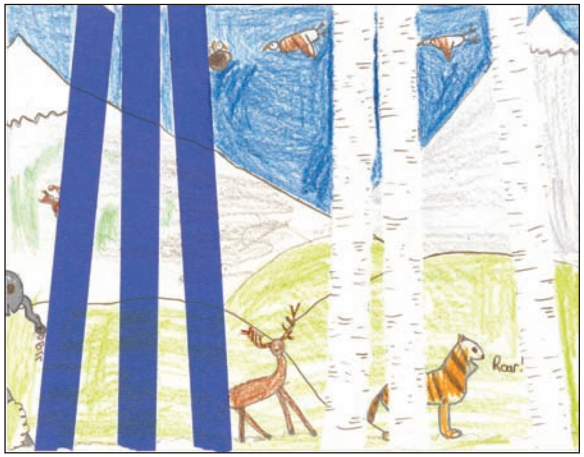
Young Child
Shh! Coloring Surprise
An adult places cardboard shapes underneath a sheet of craft paper taped to the table. Kids color over the shapes. Shh! The hidden shapes will reveal themselves!

Process

1. To begin, arrange the white drawing paper horizontally (the long way) on the table.
2. To create a birch tree forest, stretch pieces of masking tape vertically up and down across the paper, like a fence,were with spaces between. Each piece of tape will eventually become a birch tree. Five to ten trees should be about right, but fewer is fine. Leaving spaces between the trees will offer more room for drawing.
3. Draw any subject on the paper that might be found in a birch forest, like children hiking, a grazing deer, or a wolf peering out of the trees. Draw right over the masking tape as if it were not there at all.
4. Next color the drawing with clear and strong crayon. Color right over the masking tape birch forest. With a pencil, lightly sketch in other camouflage subjects in the rest of the paper, such as forest birds, owls, rabbits, or squirrels. Sketch right over the birch forest tape. Lightly color these camouflage subjects so they are visible, but not bright, bold, or highly colored.
5. Now for the best part! Carefully peel the masking tape from the paper. Go slowly. Some of the sketches and drawings will be removed with the tape, but don't worry – it's part of the camouflage fun! When all the tape pieces are peeled, add little stripes and markings to make each clean peeled area look like birch bark. Add leaves or other decorative tree details. Use color wherever desired.
6. The trees will camouflage the animal subjects, as if they are hidden in the forest. Viewers will have to look carefully to see the hidden animals, just like in the artworks of Bev Doolittle.

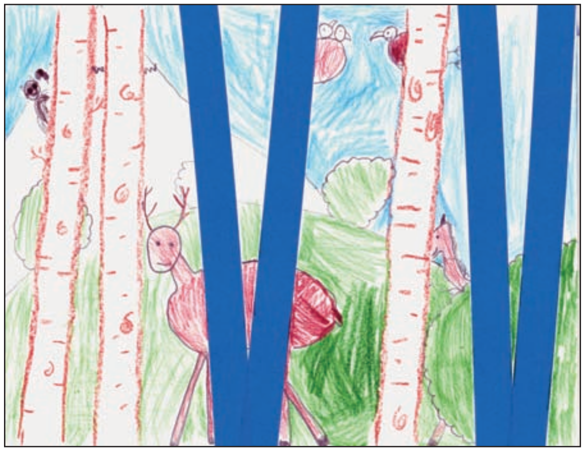


Purple Birds in Birch Trees
by Francesca Martinelli, 6



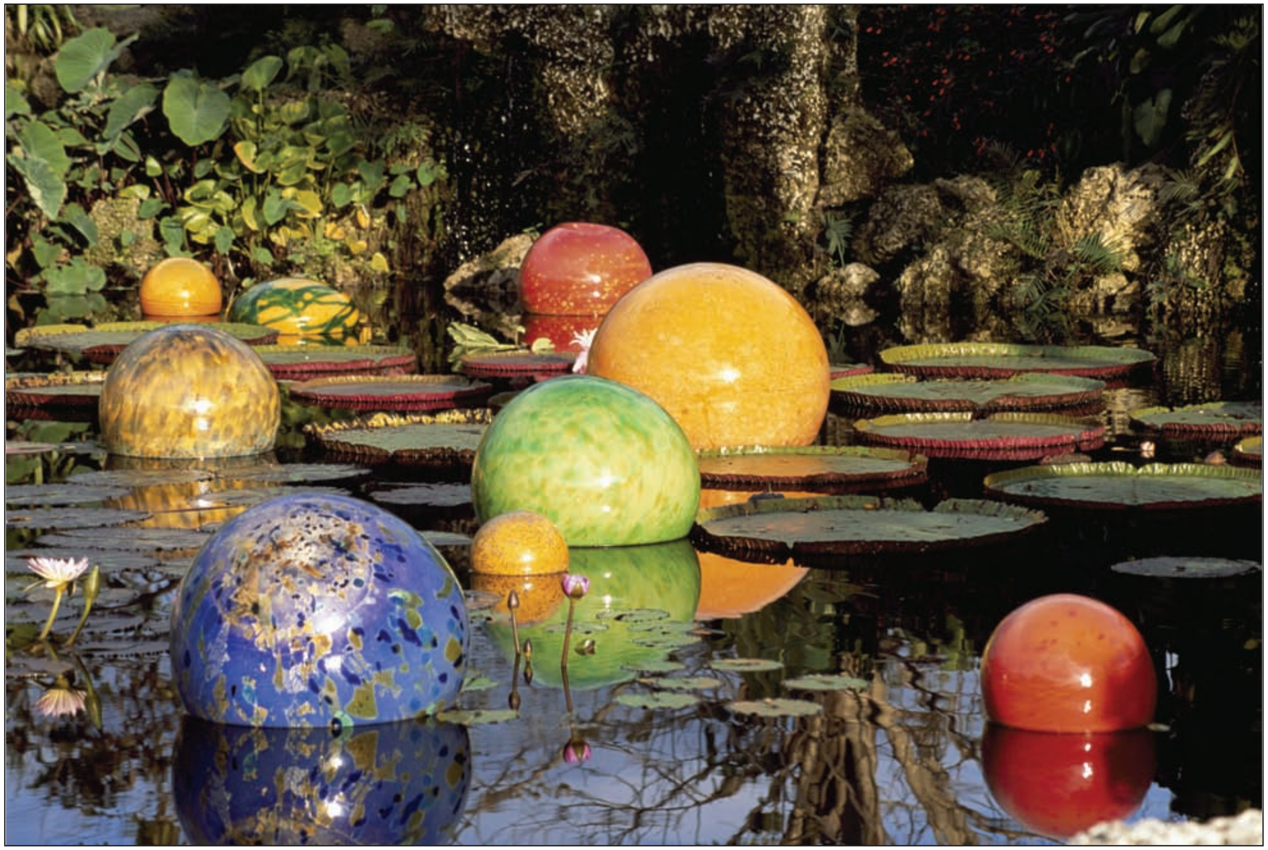
Who is in the Forest?
by Tore Olson, 10

Tore Olson is in the process of removing blue masking tape from two camouflage artworks. Birch tree details are being added to complete the camouflage masking technique.



Deer in the Doolittle Forest
by Tore Olson, 10

Dale Chihuly



Dale Chihuly
Niijima Floats, 2005
Fairchild Tropical Botanic Garden,
Coral Gables, Florida
Photo by Terry Rishel
Image courtesy of the artist
© Dale Chihuly 2005

September 20, 1941 –
Glass artist, Installation

by Abby Brandt, 11

Dale Patrick Chihuly [chi HOO lee] was born the second of two children in his family in Tacoma, Washington, where he says about glass: "I was first taken with glass as a little kid walking along the beach, picking up bits of glass and shells. Perhaps it was a bottle, broken on a rock into a hundred pieces, which was then dispersed on the beach for a hundred different kids to find." Chihuly's father was a meat cutter. His mother, a very important influence in his life, was a homemaker. When he went to college, Chihuly majored in interior design partly because he had enjoyed decorating a basement room for her. When he graduated, Chihuly "became obsessed with glass" and went on to study glassblowing in graduate school. In 1971 Chihuly co-founded the Pilchuck School in Stanwood, Washington, where his blown glass sculptures and assemblages grew in fame, size, color, and design. Chihuly now operates a team approach at his Boathouse glassblowing hotshop and studio in Seattle. "It inspires me to be working with a group of people on an idea. It's the way things happen for me." He describes himself saying, "I call myself an artist for lack of a better word. I'm an artist, a designer, a craftsman, interior designer, half-architect. There's no one name that fits me very well." Children particularly enjoy Chihuly's exciting outdoor installations like his floating glass spheres, Niijima Floats *(referring to the floats Japanese fishermen tied to their nets in the past), the largest blown-glass spheres ever made. Thanks to Dale Chihuly, glassmaking has become a popular and highly recognized form of fine art in America.*

Create a water-and-spheres installation starting with a flat container filled with water as the base of the sculpture. Next, assemble greenery and natural materials, and finish with colorful floating spheres arranged within the tiny pool in the style of Chihuly's blown glass installation, *Niijima Floats*.

Pool Spheres

Materials

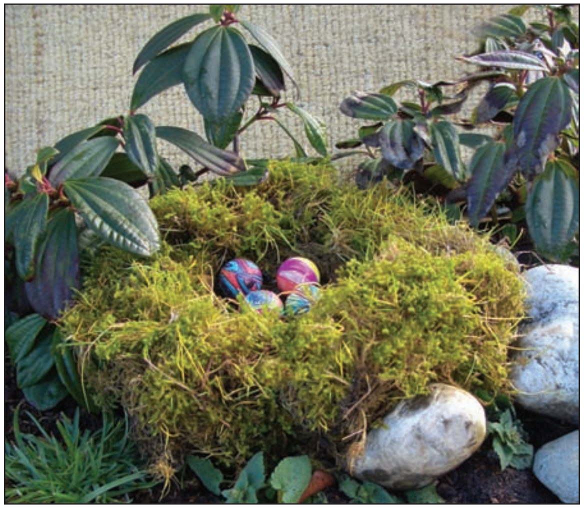
small water container (serving bowl,
  pie pan, casserole dish, plastic tub)
natural landscape materials, such as –
  pebbles, gravel, rocks, stones
  leaves, blossoms
    (natural, plastic, or silk)
  moss
  small branches with leaves
white ping-pong balls
permanent markers (assorted colors,
  fine tip and broad tip)
water
apron or smock
newspapers

YOUNG CHILD
Sphere Art
Form balls of white playdough for the child with a tiny drop of one or more colors of food coloring or watercolor paint hidden in the center. As the child works with the ball of dough, colors will begin to mix, swirl, and delight.

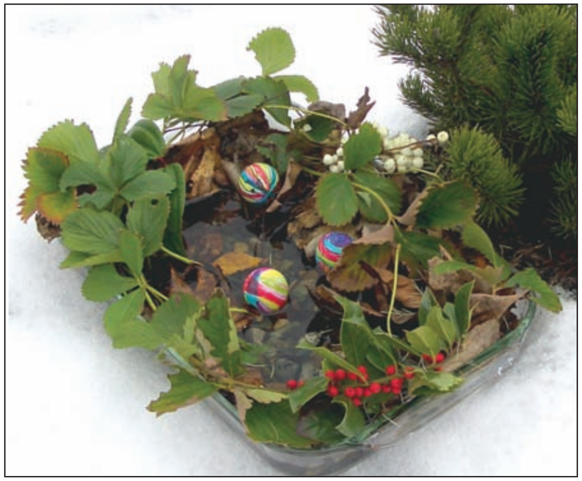
Process

1. Select a place to build the mini-installation, a table or counter where others can view and enjoy the completed artwork. Set the bowl or dish on a flat area where splashes of water will not harm the surface beneath. Gather all the materials from the list that will be needed.
2. Before filling the dish with water, line the bottom of the "pool" in a decorative way with natural materials such as rocks, gravel, sand, and/or pebbles. This will take awhile to do. Moss can be used to line the dish or can be added later.
3. Gently fill the container with several inches of water, being careful not to disturb the lining of rocks and sand. Next, add greenery, either floating free or held in place with rocks. The idea is to make the little pool look natural.
4. Add color and design to the ping-pong balls with permanent marker pens. Permanent pens can stain fingers and clothes, so work on newspapers and wear a paint smock or apron.
5. Float the colored balls on the water. Arrange as many floating balls as desired, watching for color and shape that is satisfying. Enjoy how the air currents cause the sculpture to change. Invite others to view the Pool Spheres.

Outdoor Pool Installation
A small wading pool filled with water creates an exciting, challenging, and larger-scale outdoor installation. Use balloons or toy balls of all kinds for the spheres, and employ plenty of natural landscaping to decorate.



Floating Spheres in my Yard
by Royce Zahn, 5



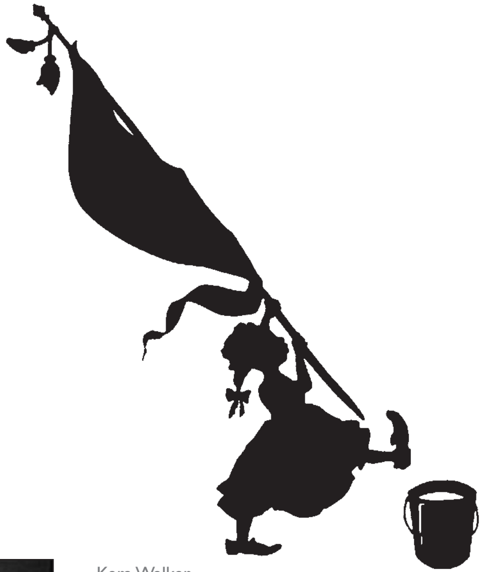
Ping-Pong Winter Garden
by Amy Barber, 6

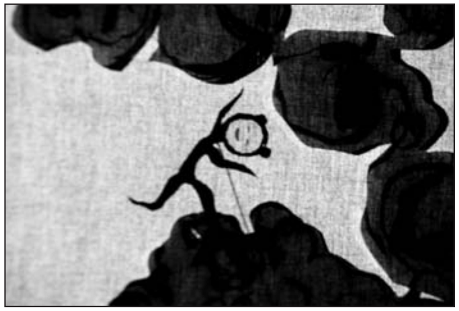
Kara Walker

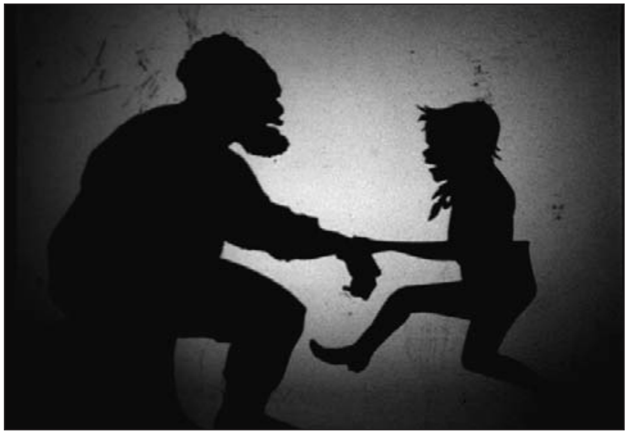
November 26, 1969 –
Silhouette artist, Installation

by Sierra Smith, 7

Kara Walker [WAW-ker] was born in Stockton, California. At age thirteen, she and her parents and two siblings moved to Atlanta so her artist father, Larry Walker, could begin teaching art at Georgia State University. Walker showed talent at a young age and says, "One of my earliest memories involves sitting on my dad's lap in his studio in the garage of our house and watching him draw. I remember thinking, 'I want to do that, too,' and I pretty much decided then and there at age two or three that I was an artist just like Dad." When she grew up, Kara Walker became known for her room-size panoramic cut-paper silhouettes, most often black figures against a white wall, expressing racial messages and powerful themes of slavery in history. Sometimes Walker adds colored lights from projectors to cast shadows or highlight scenes. Many of Kara Walker's silhouettes will be enjoyed by children. However, Walker's art can be intense or graphic, so adults should preview Internet searches before children are invited to view. Walker currently lives in New York, where she is a professor of visual arts at Columbia University and the mother of a young daughter, who Walker says, like other small viewers, responds to the scale of her large works.

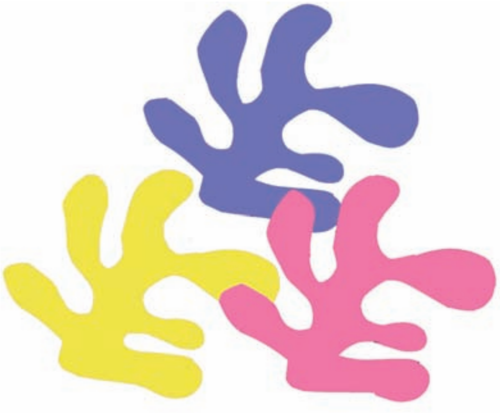

Kara Walker
Untitled, 1998
Cut paper and wax adhesive on wall, 80 x 55 in
Courtesy of Sikkema Jenkins & Co.
All rights reserved





Two video stills are shown above from Kara Walker's
8 Possible Beginnings or: The Creation of African-America

Kara Walker
8 Possible Beginnings or: The Creation of African-America,
a Moving Picture by Kara E. Walker, 2005
B&W video, 15:57 minutes
Video still courtesy of Sikkema Jenkins & Co. All rights reserved.


Silhouette Leaves in Color
by Dianna B., 7

Cut silhouettes from colored paper free hand, which means cutting without drawing the shapes first. Assemble a group of silhouettes to make a scene on a wall.

Free-Hand Silhouettes

Process

1. To warm up and practice cutting a free-hand silhouette, cut a simple shape from a scrap of colored construction paper. Then try a few more to get the idea. These shapes are called silhouettes. They are like shadows without all the details that can be seen in the light.
2. Think of a shape, animal, object, person, or design. Without drawing first, cut the silhouette shape free-hand directly from the black construction paper. Use good scissors so the cut designs are crisp.
3. Cut more silhouettes, perhaps creating a scene of several things that go together in some way. Some ideas are –
    - two cats playing with a ball of string
    - a mother and father and child walking or hugging
    - a jungle animal with trees and plants
    - a person jumping rope or a shooting a basketball
    - flowers in a vase or growing in a garden
    - houses and buildings lining a street (windows can be cut out)
4. Tape the silhouettes to a wall or large piece of paper. Some artists will wish to create a scene, and others will prefer to cut and display a variety of unrelated silhouettes.

Shadows and Light Idea

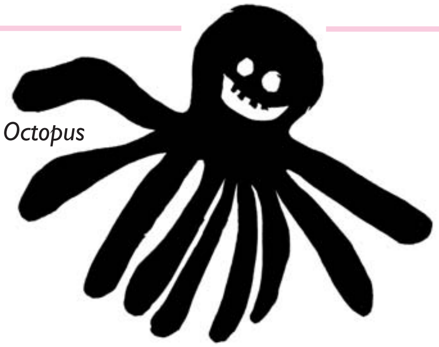
- Shine a flashlight or other bright light on the silhouette wall in a darkened room.
- Project construction paper silhouettes on an overhead projector, shining them on the wall.
- Place silhouettes cut from thin, colorful art tissue on a window, or show them on an overhead projector.

Young Child
Silhouette Paint and Shadows

- At the easel, paint with one color only on a large sheet of newsprint. Encourage filling in the shapes and designs rather than painting details.
- Stand on the playground in full sun. Strike a pose and hold. Trace the posed shadow on the playground with chalk.

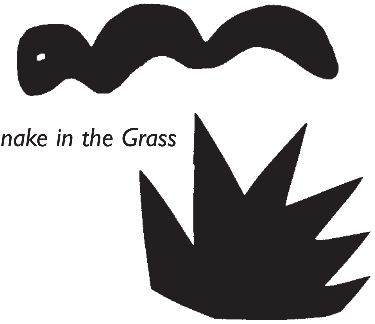
Materials

black construction paper
construction paper, any color
scissors
tape

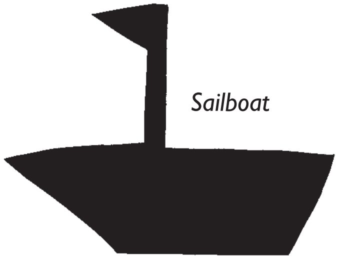


Halloween Octopus

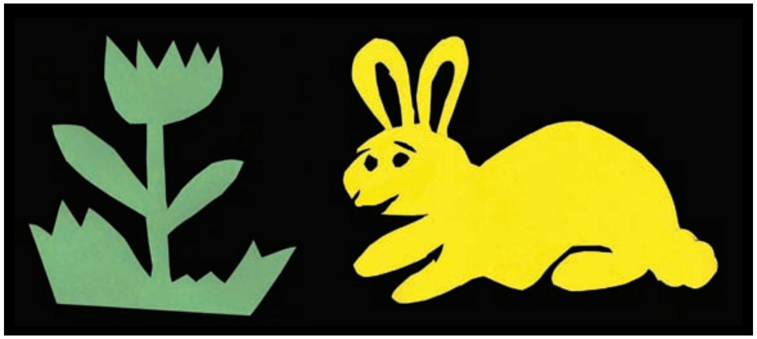
All Silhouettes
by Morgan Van Slyke, 12
and Dianna Barker, 7



Snake in the Grass

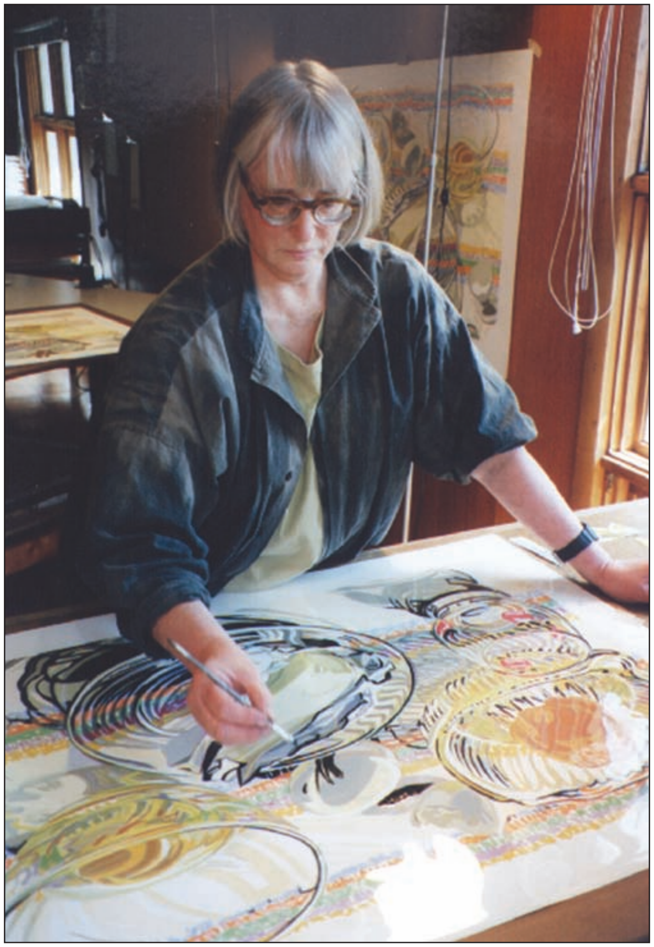


Sailboat



Lime Tulip and Lemon Bunny

Janet Fish

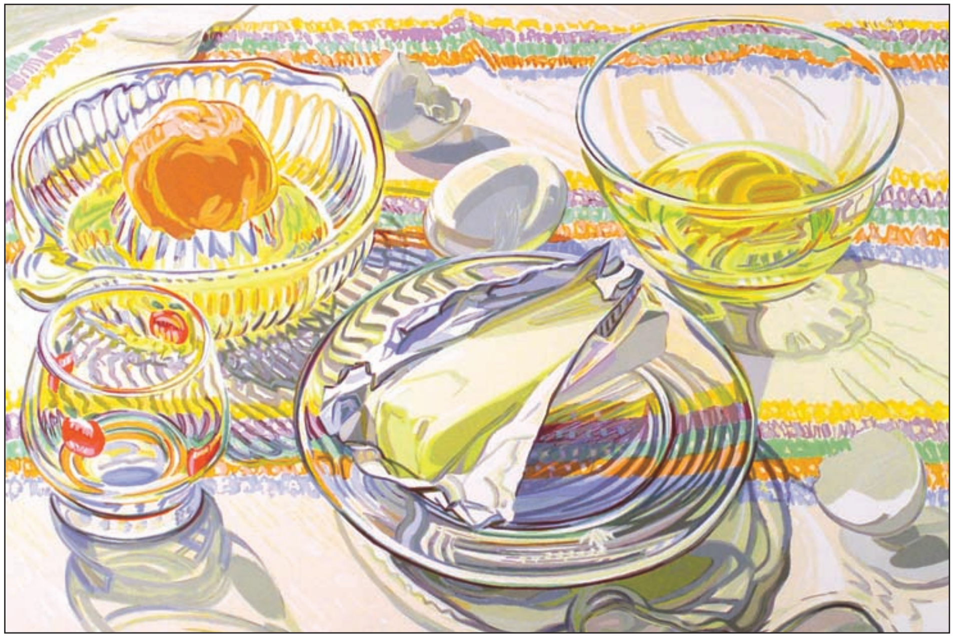


Janet Fish is shown working on her screenprint titled *A.M.*
See the finished work to the right.
Photograph © www.StewartStewart.com 1994
Art © Janet Fish/Licensed by VAGA, New York, NY

May 18, 1938 –
Realist painter

by Eric Klem, 12

Janet Fish [fish] was born in Boston and raised in Bermuda, a bright and sunny overseas British territory in the North Atlantic Ocean. As a child, Janet liked picking up old bottles from the beach, just like her father liked to do, as well as saving other intriguing items that washed ashore. Her family's interest and talent in art must have been an inspiration to her. Her grandfather was a famous American Impressionist painter, her uncle was a woodcarver, her father was a history teacher, and her mother was a sculptor and potter. With art such an important part of her family life, it seems natural that Fish went on to study art as she grew up, and that she continued on into adulthood with a masterful career in art. Fish thinks of herself as a "painterly realist," interested in light, atmosphere, motion, and saturated color. She is best-known for still life paintings that include clear glass jars, vases, and dishes. She arranges things on colorful tabletops and fills the dishes with fruits and flowers. Her oil paintings, pastels, and watercolors show light sparkling from crystal glass surfaces and intriguing reflections in the shiny glass. She often paints objects showing through the glass, sometimes through many different layers. Fish says, "I feel as though I haven't seen an object until I actually start painting it." Janet Fish's paintings are masterpieces of light and color.



Janet Fish
A.M., 1994
Screenprint on
Rives BFK paper
® Janet Fish 1994
Photo courtesy of
www.StewartStewart.com
Art © Janet Fish/Licensed
by VAGA, New York, NY

A still life is a painting of objects arranged in a group. With watercolors, paint a still life of an arrangement set on a patterned tablecloth, and a clear glass container with a flower in it. For added shine and fun, cover the glass area of the painting with clear plastic wrap cut and glued to fit.

Still Life with Glass

Materials

selection of still life arrangement items –
    tablecloth, with colored pattern
        arranged under a glass container
    choice of a clear glass or plastic
        container, like a jar or vase
    water
    flower or branch (or fish!)
    pencil and eraser
scrap paper or drawing paper, for practice
white watercolor paper or a fresh sheet of
    drawing paper
watercolor paints
paintbrush, rag, and a jar of water
clear plastic wrap and bottle of white glue
marker
scissors

Process

1. Crumple a tablecloth on a work area so it has folds. Set the glass container on top of the cloth. Place a flower or branch in the container.
2. Draw the still life lightly with pencil on a practice sheet of paper. When satisfied, draw it on the watercolor paper, drawing lightly and large.
3. Paint the pencil drawing with watercolors. Watery blues and greens are good for the clear glass. Leave the areas unpainted that will be bright or white.
4. When the painting is dry, position a piece of clear plastic wrap over the painted glass in the art. With a marker, lightly trace the shape of the container on the plastic. Cut the plastic shape out with scissors. Draw very light glue lines directly on the container in the painting. Then gently pat the plastic onto the glue lines, covering the clear container in the painting. The plastic will add shine to the glass!

Watercolor Lesson

Begin with the lightest colors first, gradually painting darker areas next. It is always possible to paint things darker, but nearly impossible to paint things lighter.

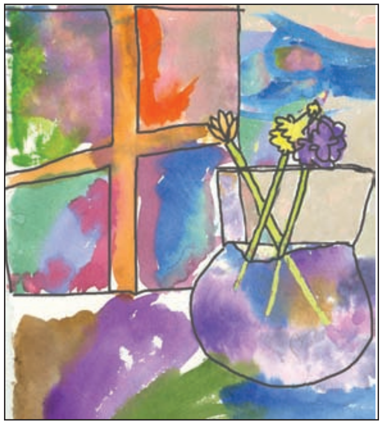
Still Life Art Subject Ideas

- goldfish in a fishbowl (see illustration)
- piece of fruit in a glass dish
- drinking glass filled with water or juice
- clear glass dish with candy or mints

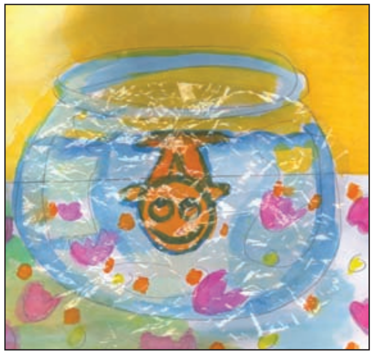
Art Challenge

Try to paint what is seen in the clear container –
- the shape of the glass container
- the shape of what is inside the container
- the pattern of the tablecloth seen through the glass
- reflections in the container.

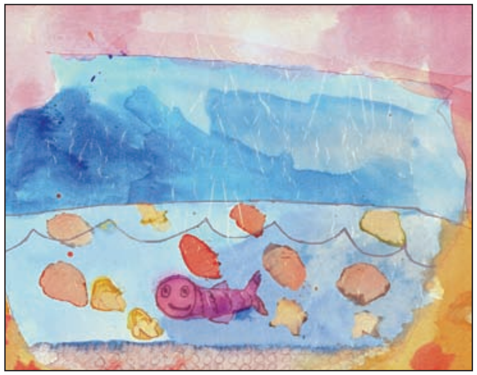
YOUNG CHILD
Still Life Arranging
Set up a small table for a still life arrangement activity. Provide plastic or silk flowers, a pretty tablecloth, and several choices of non-breakable containers.



Flowers by the Window
by Irina Ammosova, 8



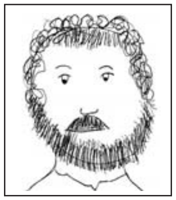
Janet the Fish
by Ella Zahn, 9



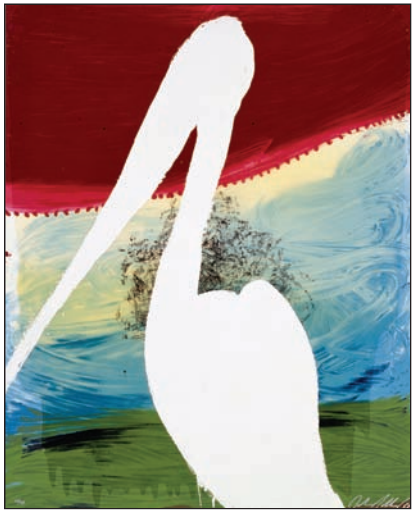
Fish in a Glass Bowl
by Madeline VandeHoef, 8

Julian Schnabel

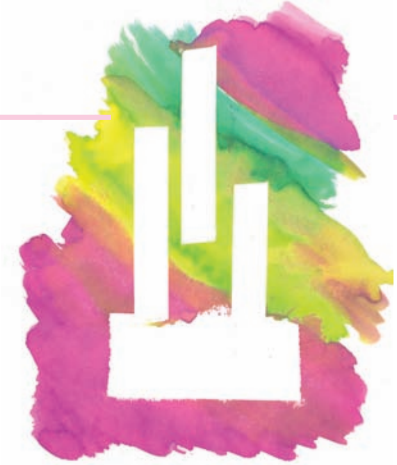
October 26, 1951 –
Neo-Expressionist painter, Filmmaker


by Austin Cooper, 8

Julian Schnabel [SCHNAW-bel] is an American artist and filmmaker born in Brooklyn, New York. When Schnabel was very young, he and his family moved to Texas where he would later attend the University of Houston and begin his art career. Schnabel is a major figure in the movement called Neo-Expressionism, art that is daring, emotional, and energetic. He is most famous for his large-scale "plate paintings" created on plates first smashed into many pieces and then glued to wooden panels. Also well-known are his silhouetted shapes and forms over vivid backgrounds that are visually startling and tend to capture young artists' attention. Julian Schnabel is the father of five children, and works in New York as well as at his summer home on Long Island. His artworks are in the collections of museums throughout the world.


Julian Schnabel
Guiseppe "brooding on the vast abyss," 1998
Hand-painted, 45 x 36 in (114 x 91 cm)
Courtesy of the artist and Lococo Fine Art, St. Louis.
All rights reserved.

From self-adhesive vinyl covering, cut a shape or form and gently press it on drawing paper. Paint a background with fingerpainting, spattering, or other paint techniques working right over the adhesive shape and over the paper. Peel the shape from the painting to see a remaining silhouetted form in strong contrast to the unique background.


Happy Birthday Cake by Morgan Marshall, 6

Masked Form

Materials

roll of self-adhesive vinyl covering, known as contact paper (pattern or clear)
permanent marker or ballpoint pen
scissors
large drawing paper (any color)
choice of paint techniques and tools –
  fingerpaint:
    tempera paint and liquid starch
  splatter:
    tempera paint and tooth brush
  damp paper painting:
    liquid watercolors, water, and brush
  full color painting:
    tempera paint and brush
  marker color bleed:
    markers, water, and paintbrush

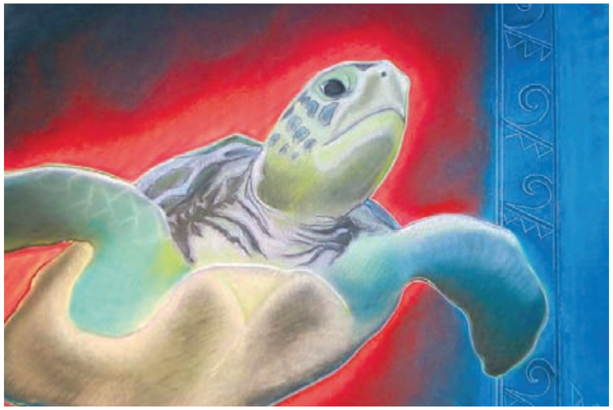
YOUNG CHILD
Masked Scribble
Press contact paper shapes on heavy paper. It's fun to scribble with a handful of crayons over the contact paper shapes. When done, peel away the shapes (with adult help).

Process

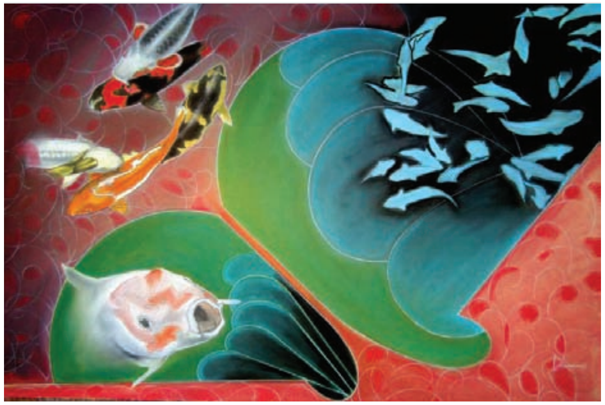
1. Draw a large bold shape on self-adhesive contact paper with the permanent marker or a ballpoint pen. Draw it large enough to fill a good part of the paper. Then cut the shape out. Peel the protective covering away, and gently press the shape onto the drawing paper.
2. Paint the paper in any chosen way, painting right over the shape. Several different good suggestions for painting ideas are:
   - Fingerpaint over the paper with a mixture of tempera paint and liquid starch. Use tools to drag designs through the paint or simply use fingers.
   - To carefully splatter paint over the paper and shapes, pull a ruler over the bristles of a toothbrush (toward, not away). Splatter paint along the edges of the shape or over the entire paper.
   - Slightly dampen the paper with a wet sponge. Paint with liquid watercolors or tempera paints on damp paper. Let the art dry before gently peeling the contact paper.
   - Paint with full colors of tempera paint in any fashion.
   - Draw over the paper with markers. Then paint the marker lines with plain water to bleed, blur and smudge.
   - Use a combination of techniques listed above.
3. When the paint is slightly or completely dry, slowly and carefully peel away the contact paper shape from the paper. A clear, clean form will be left visible in the painted background. Choose to paint inside the empty form, or leave it untouched.

Resource Guide

chapter 5



Jarrod Da
Atomic Turtle, 2006
Soft pastel, 25 x 25 in
Courtesy of Jarrod Da
© Jarrod Da 2006.
All rights reserved.



Jarrod Da
Koi, 2007
Soft pastel, 39 x 26 in
Courtesy of Jarrod Da
© Jarrod Da 2007.
All rights reserved.

Maria Martinez and her husband, Julian, rediscovered the way to make the black-on-black pottery from pueblo clay and volcanic ash. They worked as a team while raising their family in the pueblo. Their children learned the pottery craft and helped in many ways. Her son, Popovi Da, and her grandson, Tony Da, contributed major innovations in pottery making and design. Tony's son and Maria's great-grandson, Jarrod Da, continues the family legacy of artistic talent and passion through his native connected paintings.

Great Internet Sites

CYBER-ALERT

The links suggested in this list offer websites checked by the authors – all safe and appropriate for young artists. From these, visit websites of the great museums and galleries from all over the world. However, websites change daily, and each site cannot be checked every day. We need your help. First, websites should be explored with parents or a supervising adult – always. An adult should preview the website before jumping in with kids. Being on the Internet is like visiting an unexplored planet – exciting and informative – but adults should hold children's hands for safety and guidance. If you find material on a website in these lists with inappropriate or questionable content for kids, please email the authors at info@brightring.com. *Concerns will be addressed immediately. In addition, if you find a great website, we'd love to know so we can post it on our website for others to visit.*

Searching Images

Though "image search" (Google www.google.com *and Yahoo* www.yahoo.com*) is a great way in general to quickly see art of great American artists, be aware that unexpected images can pop up, some inappropriate for young viewers. Adults should always preview searches before children are included in the search activity.*

About Wikipedia

Most of the artists in this book can be found at en.wikipedia.org *– with excellent images, information, and links to additional resources. Wikipedia is great starting point for Internet research about artists and their works. "Facts" on Wikipedia are not checked by official editors or experts. The Wikipedia website is written by everyone who wishes to add a fact or offer a link about a subject. Anyone can add to the pages, and anyone can put up a "flag" to question information found on a page. For the most part, this constant public review creates a rich and truthful body of knowledge. Let Wikipedia be one of the Internet research resources about great American artists, in addition to artists' official websites and the websites of art museums and galleries.*

Visit www.brightring.com where direct links are found for viewing fine examples of each artist's work. Links are listed in the same order as artists found in the book, by page number. Follow along as you discover each great American artist, with full-color art images.

GREAT ONLINE ART MUSEUM KID SITES

Some of the most famous museums in the world offer amazing kid sites where young artists can play games, create art, learn fun facts, or explore the world of art. Find special events and exhibits coming to museums and galleries in your area, or view special exhibits online. These links are some of the finest available for children.

Art as Experiment, Art as Experience:
www.sfmoma.org/anderson/index.html
Interactive–featuring the works of Pollock, Stella, Rothko, Diebenkorn, de Kooning; "The Viewing Experience" and other activities for exploring Abstract Expressionist art.

Artist Biograhies: Smithsonian American Art Museum, Washington, DC
americanart.si.edu/search/artist_biolist.cfm

Counting on Art: National Gallery of Art, Washington, DC
www.nga.gov/education/classroom/counting_on_art
Explore the paintings of Pippin and Thiebaud, and the mobiles of Calder – math and visual art concepts.

Destination-Modern Art: Museum of Modern Art, NY
www.moma.org/destination/#
A web movie for young kids from MOMA.

Eyes on Art: AT&T Art Education
www.kn.pacbell.com/wired/art2/quiz/index.html
Activities to help kids learn how to look at art.

Games and Activities: The Children's Museum of Indianapolis, IN
www.childrensmuseum.org/kids/games.htm
Games, events, exhibits, activities, newsletters, more.

Getty Games: Getty Museum, Los Angeles
www.getty.edu/gettygames/
Play online memory and puzzle games with the Getty.

Ghosts of the de Young: de Young Museum, San Francisco
www.thinker.org/fam/education/publications/ghost/index.html
Kids' cartoon tour of de Young Museum.

Making Sense of Modern Art: San Francisco Museum of Modern Art
www.sfmoma.org/MSoMA/index.html
"Zoom in" on full-screen details of individual artworks, explore excerpts from archival videos and films, and listen to commentary by artists, art historians, critics, and collectors.

Memento Mori: Tate Museum, Britain
www.tate.org.uk/kids/mementomori
Online art games from the Tate.

Metropolitan Museum of Art - Explore & Learn:
Museum of Modern Art, New York
www.metmuseum.org/explore/index.asp

MOMA - Art Safari: Museum of Modern Art, New York
artsafari.moma.org

Sculpture Garden: National Gallery of Art, Washington, DC
www.nga.gov/kids/lizzy/overview_fst.htm
Animated tour of the Sculpture Garden.

NGA Kids: National Gallery of Art, Washington, DC
www.nga.gov/kids

Playground! Minneapolis Institute of Arts
Walker Art Center, Minneapolis, Minnesota
www.artsconnected.org/playground/index.shtml

REMIX, Interactive Collage: Museum of Modern Art, NY
redstudio.moma.org/interactives/remix/index_f.html
Design photo-montage online, a site for high school kids.

Smithsonian American Art Museum Kids' Site:
Smithsonian American Art Museum, Washington, DC
www.americanart.si.edu/index3.cfm

Tate Kids: The Tate Museum, locations in Britain
www.tate.org.uk/kids/

The Incredible Art Department: With museum links.
www.princetonol.com/groups/iad/
Art ideas, lessons, information. Links to website.

Learning at Whitney - The Kids' Gallery:
Whitney Museum of American Art, New York
whitney.org/learning/gallery/
Accessible gallery of art – sorting and searching options.

Which Artists Share Your Birthday? Smithsonian American Art Museum, Washington, DC
americanart.si.edu/collections/interact/form/artist_birthdays.cfm

GREAT AMERICAN ARTISTS WEBSITES

Learn about favorite artists and see their full-color artworks. Find out which galleries and exhibits might be in your area, and see the art in person.

Adams, Ansel
Official website: www.anseladams.com
Manzanar: memory.loc.gov/ammem/collections/anseladams/index.html
SFMOMA/100: www.sfmoma.org/adams/index.html

Asawa, Ruth
Official website: www.ruthasawa.com
Japanese American National Museum:
www.janm.org/exhibits/asawa/activities

Audubon, John James
Official: www.audubon.org/bird/boa/BOA_index.html
Wikipedia: en.wikipedia.org
NGA: www.nga.gov/collection/gallery/birdsam/birdsam-main1.html

Bearden, Romare
Official website: www.beardenfoundation.org
Met: www.metmuseum.org/explore/the_block/index_flash.html
Animated: www.sfmoma.org/bearden/index.html
The Cotton Pickers, interactive painting:
www.bampfa.berkeley.edu

Bellows, George
Wikipedia: en.wikipedia.org
Coloring page, NBMAA:
www.nbmaa.org/edu/games/color.htm#
NGA: www.nga.gov/cgi-bin/pbio?2050

Benton, Thomas Hart
Wikipedia: en.wikipedia.org
Smithsonian: americanart.si.edu/collections/tours/benton/index.html
Coloring page: www.nbmaa.org/edu/games/color.htm#

Biederman, Charles
Official website: www.charlesbiederman.net/gallery.html
Remembering Biederman:
http://news.minnesota.publicradio.org/features/2004/12/28_ap_biedermanobit/

Borglum, Gutzon
Wikipedia: en.wikipedia.org
Mount Rushmore: www.nps.gov/moru
PBS: www.pbs.org/wgbh/amex/rushmore/index.html

Buchanan, Beverly
Official website: www.beverlybuchanan.com
Wikipedia: en.wikipedia.org

Calder, Alexander
Official website: www.calder.org
Wikipedia: en.wikipedia.org
NGA: www.nga.gov/education/classroom/counting_on_art/bio_calder.shtm
NGA: www.nga.gov/exhibitions/calder/realsp/roomenter-foyer.htm
San Francisco MOMA:
www.sfmoma.org/espace/calder/calder_intro.html

Cassatt, Mary
NGA: www.nga.gov/education/schoolarts/cassatt.shtm
Artchive: www.Artchive.com/Artchive/C/cassatt.html
WebMuseum: www.ibiblio.org/wm/paint/auth/cassatt/
Met: www.metmuseum.org
Met: www.metmuseum.org/toah/hd/cast/hd_cast.htm

Catlett, Elizabeth
Wikipedia: en.wikipedia.org
PBS: www.pbs.org/wnet/aaworld/arts/catlett.html
Images: www.mojoportfolio.com/artist_search/african_american/catlett.html
Art Institute of Chicago: www.artic.edu

Chihuly, Dale
Official website: www.chihuly.com/floats/selfloat.html
Children's Museum of Indianapolis:
www.childrensmuseum.org

Close, Chuck
Official website: www.chuckclose.com
www.chuckclose.coe.uh.edu
MOMA: www.pbs.org/art21/artists/walker/index.html

Cooney, Barbara
Wikipedia: en.wikipedia.org
Biography: www.ortakales.com/illustrators/Cooney.html
Horn Book: www.hbook.com
Chanticleer and the Fox: www.harpercollins.com

Copley, John S.
NGA: www.nga.gov/collection/gallery/gg60b/gg60b-main1.html
Watson and the Shark:
www.nga.gov/kids/watson/watson1.htm
Met: www.metmuseum.org/explore/copley/copley.html
www.metmuseum.org/TOAH/HD/copl/hd_copl.htm

Cornell, Joseph
WebMuseum: www.ibiblio.org/wm/paint/auth/cornell
Wikipedia: en.wikipedia.org
Smithsonian: americanart.si.edu/collections/interact/slideshow/cornell.cfm
Navigating the Imagination: www.pem.org/cornell

Currier & Ives
Gallery: currierandives.net
Wikipedia: en.wikipedia.org

De Forest, Roy
Dog sculpture: www.dateline.ucdavis.edu
MOCFA: www.mocfa.org/exhibitions/06_animals/gallery1.htm
Smithsonian interview: www.aaa.si.edu

De Kooning, Willem
Wikipedia: en.wikipedia.org
hirshhorn.si.edu/collection/search.asp?Artist=Willem+de+Kooning
edu.warhol.org/pdf/dekooning_handout.pdf.

Demuth, Charles
Wikipedia: en.wikipedia.org
The Figure 5 in Gold: www.wisdomportal.com/Christmas/Figure5InGold.html
Charles Demuth Museum: www.demuth.org/

Diebenkorn, Richard
Official website: www.richarddiebenkorn.net/
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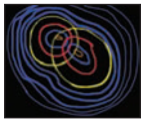

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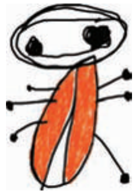

Great Art Words

New words and ideas are explored throughout this book. Brief explanations, definitions, and descriptions are offered to help answer questions, clearly describe terms, and give examples of artists who fit the term.

-A-

Abstract – art that is geometric in design or simplified from its natural appearance; abstract art does not need to look like anything real.

Abstract Expressionism – an artistic movement from 1930 to 1960 stressing spontaneity and individuality, and featuring abstract designs. Helen Frankenthaler, Mark Rothko, Willem de Kooning and Richard Diebenkorn are Abstract Expressionists. Interpretations are highly imaginary.

Action painting – a painting method that uses movement to fling or throw paint onto the canvas. Jackson Pollock is the best known American action artist.

Acrylic – a kind of paint that uses a liquid plastic base. Acrylics dissolve in water when wet, but not after the paint dries.

Appliqué – a type of fiber art in which pieces of fabric are stuck or sewn onto a background fabric to create a design or picture. Harriet Powers created appliqués on her quilts.

Arch – a curved structure that spans an opening in a wall, often creating a window or passageway. A stone arch is built of shaped stones, with keystone at the top of the curve that locks the whole structure together. Thomas Jefferson used the arch in his building designs.

Architect – a person who designs and creates buildings, houses, and structures. Wright, Jefferson and Lin are architects.

Arts & Crafts – a style of decorative arts at the turn of the 20th Century, 1880–1910. Frank Lloyd Wright's architecture is part of the Arts & Crafts movement.

Art elements – the visual components that artists use to create, such as, shape, texture, space, line, and color.

Art medium – materials used in creating an art work; examples are paint, crayon, paper, clay, wire, and so on.

Art Nouveau – a style of art popular around 1900. Designs were often made out of natural forms such as leaves, vines and flowers. Louis Comfort Tiffany's glass art is part of the Art Nouveau movement.

Ashcan School – a group of American painters of the early 20th Century who painted realistic scenes of everyday city life. They got the name "ashcan" because they chose to paint pictures of poor people and neighborhoods, rather than scenes of beauty and grandeur. Examples are George Bellows and Edward Hopper.

Assemblage – an art process where three-dimensional materials are joined together to build up an art work. Joseph Cornell's boxes are assemblage.

-B-

Bas relief – a kind of sculpture in which objects stick up slightly from the background. Asawa and Pierce created bas relief sculptures.

Block print – a kind of printmaking in which a design is carved into a block of solid material, such as wood or linoleum.

Brayer – a small, hand-held roller used to spread ink or paint onto a printmaking block.

Bronze – a metal made of copper and tin, used in casting sculptures. Remington and Asawa sculptures were reproduced in bronze.

-C-

Canvas – a strong fabric stretched over a wood frame to paint on; often refers to any surface on which paintings are created.

Cartoonist – an artist who creates cartoon characters, comics, and animations. Saul Steinberg is a cartoonist.

Casting – a method of making three-dimensional sculptures by pouring a hardening liquid or melted material into a mold with that impression. Frederic Remington created sculptures using casting.

Center of interest – in a painting, objects, colors, and designs can be placed in a way to draw the eye to one area of interest in the work.

Ceramic – pottery art; works of clay glazed and then baked in a kiln.

Charcoal – a soft drawing material traditionally made out of burnt wood.

Clay – an art material found in the earth which can be purchased, sometimes called Moist Clay or Earth Clay; may also refer to other modeling compounds such as Plasticine™, Sculpey™, or Fimo™, which are used like clay but are not an earth clay.

Collaboration – two or more people working together to create a piece of art. Dale Chihuly directs a team of artists in building collaborative glass art. Claes Oldenburg and Coosje van Bruggen collaborate on super-size sculptures.

Collage – art work made by cutting up various materials – string, fabric, newspaper, photos, cardboard, bits of paintings and drawings – and putting them together with glue or other bonding material. A collage can also be called a montage. Faith Ringgold and Romare Bearden are collage artists.

Color field – A style of American abstract painting, 1940-1970, where large, simple areas of solid color create the image.

Chalk – an art material made of talc and pigment pressed into sticks for coloring; some chalk is used on sidewalks or chalk boards; chalks for fine art are called pastels.

Combine – a type of art similar to collage and assemblage, where a collection of objects or materials are combined to create a work of art. Pronounced CAHM-byn.

Commercial artist – an artist who creates advertisements, posters, commercials, or other materials for promoting and selling products.

Concept Art – art in which the idea or story being expressed is the reason for the artwork. Bev Doolittle calls herself a Concept Artist.

Constructionist – an art style that integrates math and geometry with art and design. Charles Biederman is a Constructionist.

Contemporary or modern – the present time; a term used to describe an artist who is living and creating in the present time.

Contraption – a sculpture or art work that is similar to inventions and may or may not have any use, usually overdone in scope and presentation; can be filled with imaginary details. Rube Goldberg's drawings show imaginary contraptions.

Cubist – the first abstract art style of the 20th Century. Instead of art that was realistic or representational, art was expressed with neutral color and geometric form. Hans Hofmann's earlier work is Cubist.

Cylinder – a three-dimensional form that is like a rounded tube or pipe in any variety of dimensions, heights, and widths.

-D-

Dada – an art movement in the early 1900s. Dada artists often poked fun at the seriousness of traditional art and created works that were meant to be absurd and outrageous.

Design – the plan or arrangement of a work of art.

Diptych – two panels hinged together to create a larger piece of art. Joseph Raffael often paints diptychs.

-E-

Earthenware – pottery made out of clay dug from the earth, then fired or baked until hard; terra cotta is type of unglazed reddish earthenware used for sculpture, pottery, and as a building material.

Environment – all of the surroundings, climate, or habitat of one particular area; in art, sometimes considered a scene that is painted with all its details.

Environmental art (land art) – art created out of natural objects, especially in natural outdoor settings. Robert Smithson created monumental land art in the outdoor environment.

Expression – the interpretation of inner emotion, vision, or strong feeling.

Expressionism – a style of art in which reality is distorted with the expression of the artists' inner emotions and visions; emotional impact is created with strong colors, abstract forms, and bold brushstrokes. The first expressionist art began in the early 1900s. Georgia O'Keeffe and LeRoy Nieman are Expressionists. Also see Abstract Expressionism and Neo-Expressionists.

-F-

Fauvism – a style of painting in the early 1900s characterized by pictures made with strong colors and simple shapes.

Fiber art – art that is made from cloth, fabric, string, rope, or other natural fibers. Harriet Powers and Faith Ringgold are fiber artists because they work with fabric and quilting.

Filmmaker – an artist who makes movies. Julian Schnabel is a filmmaker.

Fimo™ – a type of plastic clay, highly malleable, that can be baked hard; available in many colors; works well for fine work or beads.

Folk Art – works of art that are used in everyday life, created by people that are not professionally trained in art and . Grandma Moses and Horace Pippin were folk artists.

Funk Art – a group of artists in 1960-1970 who created artworks by combining found objects and junk with traditional sculpture and painting materials. Roy De Forest was a Funk Artist.

-G-

Geodesic dome – a geometric form made out of short sections of lightweight material joined into interlocking polygons. Buckminster Fuller's geodesic dome is an important invention in modern architecture.

Geometric designs – art works created with geometric shapes, such as a square, circle, rectangle, triangle, as well as cube, sphere, pyramid, or cylinder as the primary form of the creation.

Glass artist – an artist working with glass, such as glassblowers and stained glass artists. Dale Chihuly, Louis Comfort Tiffany, and Frank Lloyd Wright are glass artists.

Glassblowing – the process of shaping glass into useful shapes when hot glass is in a molten, liquid state. Dale Chihuly creates glass globes or balls in this fashion.

Graffiti – words, letters, and images that people paint or draw on public surfaces, such as buildings, walls, and railroad cars. Keith Haring began his career with chalk graffiti in the New York subways.

Graphic artist – a person who illustrates or designs with a pictorial technique; not interpretive as much as measured and precise; often incorporates and redesigns the art of others through photography and computer techniques. Alan Magee began his career as a graphic artist.

-H-

Harlem Renaissance – the name given to a group of African-American artists who worked in New York City from 1920-1940. Romare Bearden was part of this movement.

Horizon – the line seen where the sky and the land come together; the word horizontal comes from this term.

-I-

Illustrator – an artist who creates pictures for books, magazines and advertisements. Barbara Cooney and Norman Rockwell were illustrators.

Image – any picture, drawing, sculpture, photograph, or other form that creates a likeness or representation of an object.

Imagination – a particularly human trait of being able to think up ideas and dreams and transform them into art.

Impressionism – a major movement and new way of creating art in the late 1800s; painters used natural, free brushwork and painted sunlight into their colors; often showed an impression of reality rather than a perfect life-like report of the subject. Mary Cassatt is the most famous American Impressionist.

Installation – a work of art that is built in a 3-dimensional gallery space. Kara Walker, Sandy Skoglund, and Pépon Osorio create installations.

Interior design – the art of designing and decorating rooms and other spaces inside buildings.

Inventor – a person who thinks up a new and better way to do something, designs, and often constructs that idea. Buckminster Fuller was an inventor.

-J-

Junk – items usually thrown away, but in the case of art, collected for uses such as collage, sculpture, assemblage, and other kinds of art. Joseph Cornell included junk in his art boxes.

-K-

Keystone arch – an arch used in building that has one central supporting stone holding the arch in place. Thomas Jefferson often used the keystone arch in his building designs.

Kiln – an extremely hot oven for baking clay to a hard and permanent result.

Kitsch Art – a word defining art that is sentimental or a superficial imitation of real art. Contemporary artists like Pépon Osorio create kitsch art as an intentional cultural statement.

-L-

Land Art – also called Earth Art; a form of sculpture in which landforms are altered or shaped. Robert Smithson created Land Art.

Landscape – an art work where the features of the land are the most important subject; usually trees, mountains, rivers, sky, countryside, and so on.

Lithograph – a method of printmaking. Currier & Ives prints were lithographs.

-M-

Mask – a mask is a material that covers and blocks out part of the art image and is later removed to reveal what's underneath.

Mat board (sometimes spelled matte board) – a useful, versatile, heavy paper board; available in scraps in a variety of colors and textures; saved from picture frame shops; useful in children's art; can be purchased in large sheets.

Mixed media – the use of two or more art mediums in an art work; for example, an art work where crayon, paint, and chalk are all used together.

Medium – the material and technique used to create a work of art.

Minimalism – a style of art, 1950–1990, which used simple and very subtle shapes and colors. Agnes Martin was a minimalist.

Mobile – a sculpture that balances and hangs from the ceiling or from a stand. Alexander Calder created hanging sculptures, and along with the Dada artist Marcel Duchamp, invented the word "mobile" from the French words for movement and intention.

Modeling compound – any of the clays or playclays, including earth clay and play clay, Plasticine™, Fimo™, and Sculpey™.

Mold – a hollow shape that is filled with a material that hardens, creating a piece of art.

Mono – one; monochrome is one color or tone and monoprint is one image or print.

Monoprint – when one print is made from one image, rather than many prints from one image. Mary Cassatt made mono-prints.

Monument – a memorial, gravestone, or statue to help others remember a person, group of people, important happening, or part of history that is in the past. Gutzon Borglum's Mount Rushmore and Maya Lin's Vietnam Wall are memorials.

Mosaic – a type of surface decoration used on walls, tables, and walkways where little bits of colored stone or glass are pressed into cement making a design or pattern; in children's art, often refers to less permanent art works made with paper, beans and seeds, egg shells, or other materials.

Mural – a large painting, often painted on a wall; sometimes painted by more than one person; may be a painting on large canvas or wood panels attached to a wall. Thomas Hart Benton painted murals.

Muslin – a pure cotton fabric, usually beige or white, such as a bed sheet.

-N-

Narrative – an artwork that tells a story. Norman Rockwell, Grandma Moses, and Bev Doolittle are narrative artists.

Naturalism – realistic representation in art; the practice of reproducing subjects as exactly as possible. John James Audubon was a naturalist.

Negative shape – the background shapes that surround the main positive shapes of a work of art.

Neo-Expressionism – 1970s to mid-1980s; a term often used for contemporary or modern paintings in the Expressionist style. Neo-Expressionists were sometimes called New Fauves.

-O-

Observe – to look closely; in art, to notice details and record them.

Onomatopoeia –the formation or use of words such as buzz or VAROOM that imitate the sounds associated with the object or action referred to. Lichtenstein used words like this in his paintings in comic form.

-P-

Palette – any board or tray on which colors are mixed; also refers to the selection of colors an artist chooses to paint an art work.

Pastel chalk – soft art chalks in many colors.

Pastels, oil – (Craypas™) a crayon made of ground color (pigments) and mixed with a sticky water or oil; or a drawing made with these coloring sticks.

Pattern – in art a pattern usually means to repeat a design; a pattern can be a single design or stencil that is traced.

Performance art – a piece of art in which people play a part, acting out planned events as viewers watch.

Perspective – a painting or drawing with images and objects that produce an impression of distance and size.

Photography – the art of using a camera and film to capture images; can be expressive or realistic; useful for portraits, landscapes, and all other forms of picture-taking. Ansel Adams and Sandy Skoglund are photographers.

Photojournalism – using the art of photography to capture a story, tell a story, or impart history, such as Ansel Adams' Manzanar photos.

Photomontage – a type of collage made mostly of photographs. Romare Bearden created photomontages.

Photorealism – a style of art based on an ultra-realistic representation of the subject.

pigment – the part of paint that is the color; mix pigment with egg, water, or other liquid; pigment comes from natural things such as the earth, insects, flowers, or can be manufactured.

Plasticine™ – an oil-base modeling medium, used as a substitute for clay or wax; sometimes called playclay or modeling clay.

playclay – a non-hardening oil-base modeling medium; sometimes called Plasticine™.

polymer clay – a plastic-based clay such as Fimo™ or Sculpey™ that can be baked hard or reused over and over if not baked; comes in many colors and is highly malleable.

Polystyrene™ – as in the "grocery tray," a handy material often saved for use in children's art; used for containers for art supplies; foods can be purchased on these trays from grocery stores; come in black, gray, and most often in white, in many shapes and sizes.

Pop Art – an art form started in the 1950s and 1960s that used American mass culture and everyday commercial images from foods, cars, and famous people. Two great Pop artists are Roy Lichtenstein (based his art work on comic strips, advertising, and bubble-gum wrappers) and Andy Warhol (showed soup can labels and movie stars in repetition). Many Pop artists, including Wayne Thiebaud and Claes Oldenburg, have continued to expand their works into contemporary styles.

Portrait – a painting or drawing of a person, sometimes the head and shoulders only, other times the entire body.

Post-Abstract Expressionism – a style of art since the mid-1900s combining the pure designs of Abstract Expressionism with greater reality. Jasper Johns is a Post-Abstract Expressionist.

Poster paint – a type of tempera paint. Use poster paint or tempera paint when tempera paint is called for.

Pottery – pots, cups, vases, urns, and other containers made from clay and baked hard in a kiln or other oven. Maria Martinez created black-on-black pottery

Precisionism – a style of art in the early 1900s combining Realism with geometric design. Growing out of the Cubist movement, American Precisionists include Charles Demuth and the early works of Georgia O'Keeffe.

Primary colors – the basic colors from which all other colors can be made; the primary colors are red, blue, and yellow; mixed in varying ways, these make other colors like green, orange, purple, and so on.

Primitive – an artist who has no formal training in the arts. Edward Hicks and Grandma Moses were primitive painters.

Printmaking – art techniques that involve taking a print of a design, texture, or image with paint, ink, or other art mediums and then pressing it onto another material such as paper to capture the image. Mary Cassatt made mono-prints.

Profile – a picture of something seen from the side, like the side view of a person's face.

-Q-

Quilter – a fiber artist who stitches small pieces of cloth together to create a blanket or coverlet. Harriet Powers made quilts with appliqué designs. Faith Ringgold creates art that incorporates quilting.

-R-

Realism – a style of art in which artists show life as it really is, rather than an ideal or romantic view. Early American artists like Audubon and Remington were Realists, portraying their subjects in truthful detail. The Ashcan School artists like, George Bellows, of the early 1900s were Realists. Realism is also an important movement in Contemporary Art. Often called Photorealism, artists like Alan Magee create realist artwork.

Realistic – when something in art is created to look real, just like it does in actual life.

Regionalism – the name given in the early 1900s to artwork from rural areas; artists who painted images from their own regions. Thomas Hart Benton and Grant Wood are American Regionalists.

Relief – a sculpture or printmaking block with parts that stick out from the background.

Romantic – a style of art in the late 1800s emphasizing emotionalism, idealism and inspiring scenes. The company of Currier & Ives printed romantic scenes.

-S-

Scanner – a computer device that scans a picture or painting into digital form, and allows images to be printed, sent over the Internet, and edited with computer programs.

Scratchboard – an art material made from clay-coated board on which black ink is applied. Lines and areas are scratched or scraped into the black surface with sharp-edged tools, revealing the white or colored board beneath.

Sculpey™ – a commercial clay product that can be easily worked and then baked hard like clay.

Sculptor – an artist who creates sculptures (see sculpture).

Sculpture – an art form that is three dimensional, made from any materials, and is usually free-standing.

Self portrait – a drawing or painting made by the artist of himself or herself.

Series – art works that connect in their subject or design and are meant to be viewed together, or go together in order.

Shading – a gradual change from light to dark. Shading is one way to create the feeling of depth and three dimensions in an artwork.

Silhouette – an outline-style drawing filled in with one color; a shadow or single shape against a background. Kara Walker and Julian Schnabel use silhouettes in their art.

Soak stain – a technique where paint is poured, rather than brushed, onto canvas or paper to create fields of color. Helen Frankenthaler is a well-known soak stain artist.

Stabile – a sculpture with parts that are designed to move. Alexander Calder created both stabiles and mobiles (sculptures that hang from the ceiling).

Stained glass – pieces of colored glass joined together with a material such as lead to form a design. Frank Lloyd Wright and Louis Comfort Tiffany created stained glass windows.

Still life – objects placed in an arrangement as the subject of a painting. Janet Fish creates still life paintings.

Straight edge – any material or object that can be used like a ruler and has a completely straight edge, such as a piece of plastic, the edge of a book, or a paint-stirring stick.

Styrofoam™ – white packing material (a by-product of petroleum), very lightweight and found in many shapes and textures.

Surrealism – art expressed by fantastic imaginary thoughts and images, often expressing dreams and subconscious thoughts as part of reality; illogical and unexpected, surprising imaginary art. Sandy Skoglund's photographs of her installations are surreal.

Symmetry – balance or regularity of two sides; one half of something is exactly like the other half.

-T-

Tableau – a group of models or motionless figures creating a scene. Sandy Skoglund creates tableau installations that she photographs.

Tag signature – a unique, individual design that a graffiti artist uses to sign artwork. Keith Haring's tag signature is a crawling baby with radiating lines.

Talk-balloon – a cloud shape next to a character in a cartoon or comic where the words of the character are written to show the character is talking; can be used with inanimate images like a box or a mountain as examples, as well as with people, animals, or creatures. Roy Lichtenstein often paint-talk balloons or sound balloons in his comic-style artworks.

Technique – a method or procedure for making art; some common art techniques for children are crayon resist, wet-on-wet painting, and brushed chalk.

Tempera paint – a common art material found in schools and homes; available in liquid or powdered forms and in many colors; ground pigments sometimes mixed with egg or oil.

Texture – the quality of the surface of a work of art; for example, rough or smooth; the texture can be felt, seen, or both.

Theme park – an amusement park built around one unifying idea or topic, such as cartoon characters, movies, or science fiction. Walt Disney designed many theme parks.

Three-dimensional (3D) – art work that is solid and has all dimensions: height, width, and depth; not flat; applies to sculptures or works that stand up from a flat surface. Oldenburg & van Bruggen create large scale 3D sculptures.

Trace – place a thin sheet of paper or other material over an art work and draw over it, making the same design or image.

Traditional art – artworks that adhere to cultural styles that have been used for many centuries, such as Native American pottery by Maria Martinez and Pacific Northwest carvings by Jewell James.

-U-V-W-

Wash – a thin, watery mixture of paint, often used over a crayon drawing to resist the crayon and absorb only into the paper; used in watercolor painting, brush drawing, and occasionally in oil painting to describe a broad, thin layer of thinned paint or ink.

Watercolor – thin, transparent, water-soluble paint; comes in children's watercolor boxes, in squeeze tubes, and in dry blocks; when mixed with water, it thins, and is used as paint.

Waterscape, seascape, or oceanscape – a work of art in which water is the main subject, such as the ocean, the sea, or other bodies of water.

Wet-on-wet painting – a painting technique where wet paint is applied to wet paper.

Wood cut, wood print, wood block – a print made by cutting a design in a block of wood and printing only the raised surfaces (not the cut-in areas) on paper. Elizabeth Catlett creates prints from wood blocks.

-X-Y-Z-

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Great Birthdays

What fun to celebrate an artist's birthday with an art activity, or better yet, an art activity and an art party! A birthday is the perfect day to create art to honor an artist in a memorable meaningful way. Enjoy the day with special activities like making birthday cards, painting posters, writing letters, or decorating cookies or cupcakes in the style of the artist. Invent *Cubist Cupcakes* or *Action Art Cake* – a great way to celebrate art! Play *Name that Artist!* or *Artist Concentration* with homemade activity cards. Sing *Happy Birthday,* and enjoy a fun-filled, creative celebration!

January

Smithson, Robert	01/02/1938 – 07/20/1973
Doolittle, Bev	01/10/1947 –
Sargent, John Singer	01/12/1856 – 04/14/1925
Asawa, Ruth	01/24/1926 –
Pollock, Jackson	01/28/1912 – 08/11/1956
Oldenburg, Claes	01/28/1929 –

February

Rockwell, Norman	02/03/1894 – 11/08/1978
James, Jewell	02/03/1953 –
De Forest, Roy	02/11/1930 – 05/18/2007
Wood, Grant	02/13/1891 – 02/12/1942
Tiffany, Louis C.	02/18/1848 – 01/17/1933
Adams, Ansel	02/20/1902 – 04/22/1984
Pippin, Horace	02/22/1888 – 07/06/1946
Raffael, Joseph	02/22/1933 –

March

Geisel, Theodor Seuss	03/02/1904 – 09/24/1991
Ives, James	03/05/1824 – 01/03/1895
Pierce, Elijah	03/05/1892 – 05/07/1984
Hofmann, Hans	03/21/1880 – 02/17/1966
Martin, Agnes	03/22/1912 – 12/16/2004
Borglum, Gutzon	03/25/1867 – 03/06/1941
Currier, Nathaniel	03/27/1813 – 11/20/1888

April

Hicks, Edward	04/04/1780 – 08/23/1849
Jefferson, Thomas	04/13/1743 – 07/04/1826
Benton, Thomas Hart	04/15/1889 – 01/19/1975
Catlett, Elizabeth	04/15/1915 –
Diebenkorn, Richard	04/22/1922 – 03/30/1993
De Kooning, Willem	04/24/1904 – 03/19/1997
Audubon, John James	04/26/1785 – 01/27/1851

May

Haring, Keith	05/04/1958 – 02/16/1990
Stella, Frank	05/12/1936 –
Johns, Jasper	05/15/1930 –
Fish, Janet	05/18/1938 –
Cassatt, Mary	05/22/1844 – 06/14/1926
Magee, Alan	05/26/1947 –

June

Van Bruggen, Coosje	06/06/1942 –
Wright, Frank Lloyd	06/08/1867 – 04/09/1959
Neiman, Leroy	06/08/1921 –
Osorio, Pepón	06/10/1955 –
Steinberg, Saul	06/15/1914 – 05/12/1999
Dine, Jim	06/16/1935 –

July

Copley, John S.	07/03/1738 – 09/09/1815
Goldberg, Rube	07/04/1883 – 12/07/1970
Close, Chuck	07/05/1940 –
Whistler, James M.	07/10/1834 – 07/17/1903
Fuller, Buckminster	07/12/1895 – 07/01/1983
Hopper, Edward	07/22/1882 – 05/15/1967
Calder, Alexander	07/22/1898 – 11/11/1976

August

Cooney, Barbara	08/06/1917 – 03/10/2000
Warhol, Andy	08/06/1928 – 02/22/1987
Bellows, George	08/12/1882 – 01/08/1925
Biederman, Charles	08/23/1906 – 12/26/2004

September

Bearden, Romare	09/02/1911 – 03/11/1988
Moses, Grandma	09/07/1860 – 12/13/1961
Skoglund, Sandy	09/11/1946 –
Indiana, Robert	09/13/1928 –
Chihuly, Dale	09/20/1941 –
Rothko, Mark	09/25/1903 – 02/25/1970

October

Remington, Frederic	10/04/1861 – 12/26/1909
Kahn, Wolf	10/04/1927 –
Lin, Maya	10/05/1959 –
Scholder, Fritz	10/06/1937 – 02/10/2005
Ringgold, Faith	10/08/1930 –
Buchanan, Beverly	10/08/1940 –
Schnabele, Julian	10/26/1951 –
Lichtenstein, Roy	10/27/1923 – 09/29/1997
Powers, Harriet	10/29/1837 – 01/01/1910

November

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O'Keeffe, Georgia	11/15/1887 – 03/06/1986
Thiebaud, Wayne	11/23/1920 –
Schultz, Charles	11/26/1922 – 04/12/2000
Walker, Kara	11/26/1969 –

December

Stuart, Gilbert	12/03/1755 – 06/09/1828
Disney, Walt	12/05/1901 – 12/15/1966
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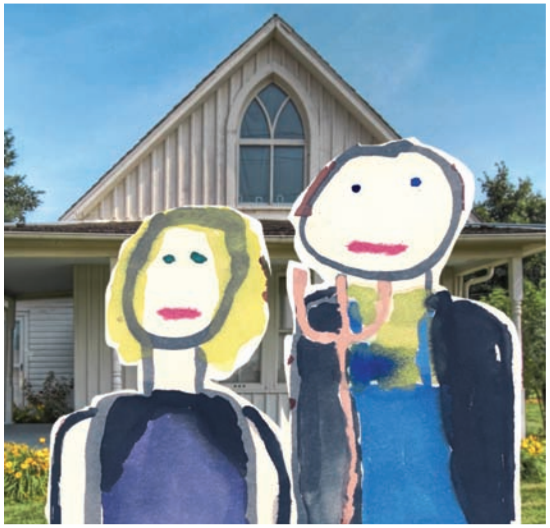

American Gothic Paste-Up
Inspired by Grant Wood, p. 52
Original art by Eliza Fischer, 8
Photograph by John Langholz

Our Team

Author
MaryAnn F. Kohl is an award-winning author of art activity books for children. Her hands-on presentations are a favorite of educators, daycare providers, and children's librarians. MaryAnn is a graduate of Old Dominion University in Elementary Education and English, with graduate studies from Western Washington University. She has taught elementary grades and college courses in early childhood education, and is an educational consultant, author, and publisher. MaryAnn writes for *Family Fun, Parenting*, and educational journals, and consults for educational television and toy companies. She is the owner and founder of Bright Ring Publishing, Inc. (1985), and resides in Bellingham, Washington with her husband.

Author
Kim Solga, a graduate of the University of California at Berkeley, is a nationally acclaimed author and illustrator of children's books. During her varied career, Kim has been an elementary teacher, a professional artist and stained glass designer, a writer, an Internet developer, and the owner of KidsArt, a mail-order art supplies catalog for teachers and parents. Her best-selling Arts and Activities Series from NorthLight Publications includes *Draw!, Make Prints!, Paint!,* and five more titles. Her articles on arts and crafts appear regularly in *Parenting*, *Child*, and other education publications. Kim lives in Mt. Shasta, California.

Children's Art Illustration Editor
Rebecca Van Slyke is an elementary education graduate of Western Washington University, with an MFA in Writing for Children and Young Adults from Vermont College of Fine Arts. She learned to love art from talented and encouraging parents. Rebecca has illustrated numerous books for Bright Ring Publishing, Inc. and Gryphon House, Inc., and is currently the children's art and illustration editor for *Great American Artists for Kids*. She lives with her husband and daughter in Lynden, Washington, where she has taught second grade for over twenty years.

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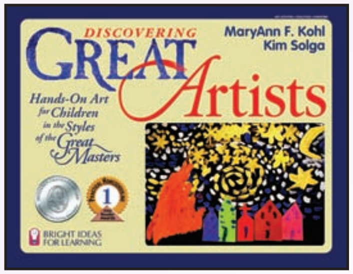
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Great American Artists		**Discovering Great Artists**	
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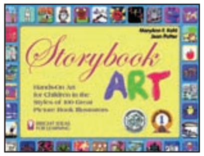

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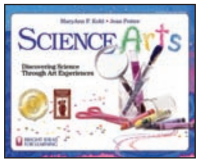

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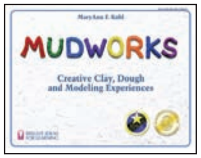

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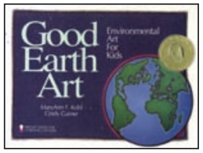

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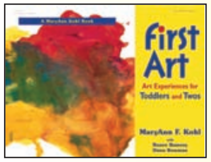

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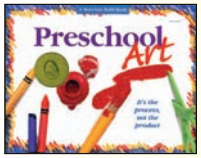

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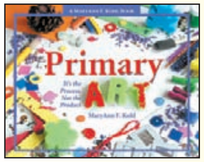

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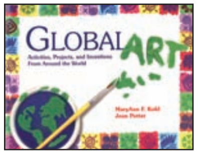

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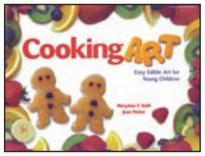

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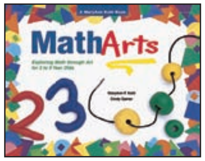

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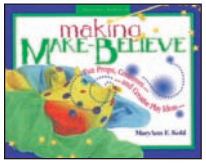

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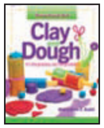

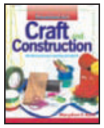

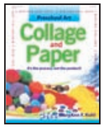

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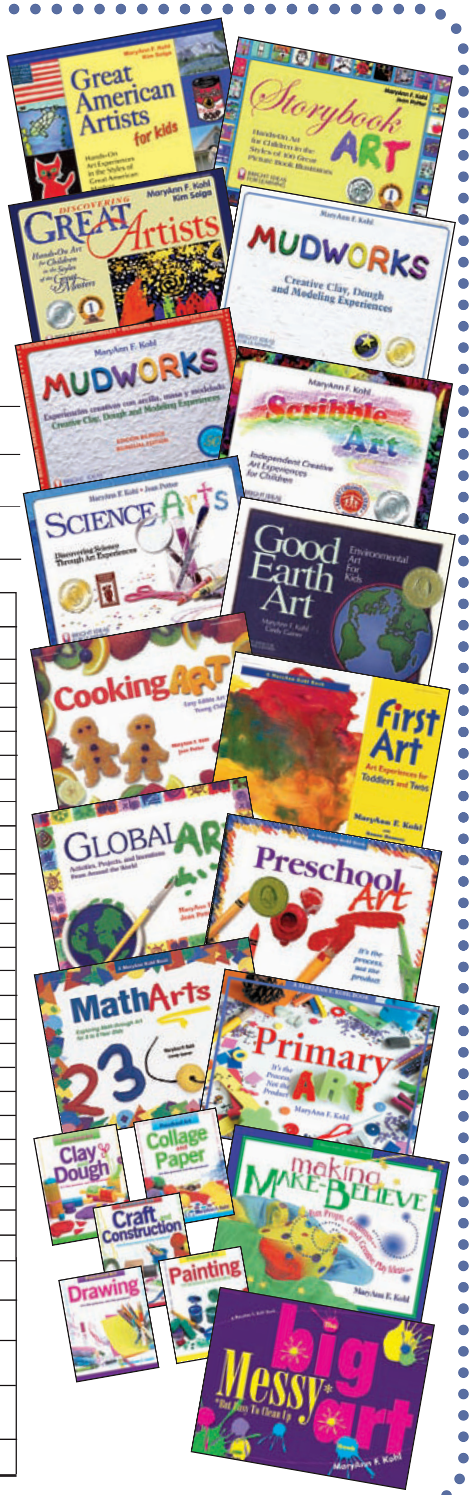

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